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LITERATURE.

The Recollections of Marshal Macdonald, Duke of Tarentum. Edited by Camille Rousset. Translated by S. L. Simeon. In 2 vols. (Bentley.)

THE career of Marshal Macdonald is unique in the history of the wars of the Revolution and the First Empire. His name is not associated either with the glories of the famous campaigns of the Revolution or with the triumphs of the Grand Army; Macdonald served neither at Arcola nor at Marengo, neither at Austerlitz nor at Jena; he was not one of Bonaparte's pupils in the art of war whom the Emperor gathered round himself as his first marshals; it was not, indeed, until the days of his greatest military achievements were passed that Napoleon summoned Macdonald to his side. Most of the marshals were continuously employed from 1793 to 1814; but Macdonald experienced a check in the middle of his career, and never saw service during eight of the most important military years of this period, from 1801 to 1809. His *Recollections*, therefore, are shorn of the interest which belongs to such a work, for instance, as Marbot's *Memoirs*, containing the whole *épopée* of the Grand Army. There can be no doubt that Napoleon preferred not to employ under himself generals who had commanded armies in the days of the Directory—it was but natural that he should bestow his favours chiefly on the men whom he had himself trained; but the exclusion must have seemed rather harsh to men like Jourdan, Brune, and Macdonald, who had won their brevets as generals in the time of the Republic and in many instances before Bonaparte himself. The absence of Macdonald from the field during the palmy days of the Grand Army detracts somewhat from the value of his *Recollections*, which refer to two distinct epochs of French military history, extending from 1792 to 1801, and from 1809 to 1814.

The most valuable part of Mr. Simeon's translation is the note at the end of vol. i. on the Marshal's family. It seems, from this note, that his real name was not Macdonald at all. His father was one Vall Macachaim, the son of Ronald Macachaim, a farmer in the island of South Uist, in the Hebrides. The Macachaims of Uist are a far-away sept of the Macdonalds of Clanranald, and the father of the marshal appears to have assumed the name of Macdonald on finally taking up his residence in France. Vall Macachaim was intended for the Roman Catholic priesthood, and was educated for that purpose at the

Scotch College in Paris; but he abandoned this profession, and became a village schoolmaster and tutor in the family of Clanranald. Like his patrons, the young Highlander was a zealous Jacobite; and he accompanied the famous heroine, Flora Macdonald, when she undertook the perilous task of conveying the hotly pursued Prince Charles Edward Stuart from Uist to Skye. He escaped to France with the Young Pretender, and owing to his knowledge of French received a commission in Ogilvie's regiment of foot, one of the two Scottish regiments then raised for the service of France. The Marshal himself, like the editor of his *Recollections*, M. Camille Rousset, seems to have been ignorant of the change of name; and Mr. Simeon, the translator, deserves credit for putting on record this curious piece of information. The Jacobite officer was retired on a pension of three hundred livres in 1763, and then settled at Sancerre. He married a French lady, and the future Marshal of France was the only son who survived childhood. The boy was educated for the army; and after passing a few months in the regiment of Maillebois in the Dutch service, he received a lieutenancy in the regiment commanded by the Comte de Dillon. In subsequent years Macdonald regarded himself as affected by the decree expelling officers of noble birth from the army of the Republic. But it is difficult to see why the grandson of a small Hebridean farmer should have been considered a nobleman, and his admission to a grade in the army of the old régime shows how loosely the definition of nobility was then drawn. Macdonald did not emigrate like most of his fellow officers in Dillon's regiment, not because he was a partisan of the Revolution, but because he had been recently married. He rose rapidly in the army, did good service at the battle of Jemmapes, and was promoted general of brigade in 1793. He became general of division in the following year, and showed ability and energy in Pichegrue's conquest of Holland.

The three chief events in Macdonald's military career were the battle of the Trebbia, the passage of the Splügen, and the battle of the Katzbach; and on these three episodes there is too little information in his *Recollections*. The battle of the Trebbia was fought in 1799, and can certainly not be called a victory. Suwároff, at the head of a great Russian and Austrian army, had in that year swept across the north of Italy and driven the remains of the French army, which had occupied Lombardy, into Genoa. Macdonald was at this time commanding the French troops in Rome and Naples. On hearing of the Russian victories, he collected his forces and marched north to attack Suwároff in the flank. He gained some small successes, picked up two divisions of the army of Italy, which had been separated from the main army by the impetuosity of the Russian advance, and combined further offensive movements with Moreau, who was commanding at Genoa. It was agreed that the two armies of Macdonald and Moreau should catch Suwároff between two fires;

but, as the Marshal makes very evident, Moreau failed to keep his engagement. For three days Macdonald fought the bulk of the Russian army alone on the banks of the river Trebbia. The success of his operations was much impeded by the misconduct of the two generals who commanded the detached divisions of the army of Italy, and who could not conceal their dislike at being placed under the authority of the general of the army of Naples; and the result, therefore, of the three days' fighting was a disastrous, though not inglorious, defeat for Macdonald. He then executed a masterly retreat across the Apennines, and brought his army safely to Genoa.

Macdonald's conduct, both in Naples and at the battle of the Trebbia, proved him to be a man fit for supreme command. Bonaparte, when First Consul, nominated him to the command of a new army, entitled the army of the Grisons, in 1800. The victory of Marengo had won back Lombardy for the French, but the Austrians still held the line of the Adige. Macdonald, with the army of the Grisons, was ordered to turn the Austrian positions by forcing the passage of the Splügen. It was the depth of winter; avalanches, in Macdonald's own words, "swallowed whole squadrons" (vol. i., p. 283); but the army nevertheless completed its stupendous task, and the Austrians had to fall back. This, the most remarkable feat in Macdonald's military life, and one of the most marvellous proofs of the extraordinary efficiency of the French army at that period, receives only a single page in these *Recollections*. We could well have spared many pages of gossip about the Restoration in the second volume for a more detailed description of this famous march.

After the passage of the Splügen, Macdonald remained unemployed until 1809. He asserts that this was due to an accusation that he was a partisan of Moreau, but it is far more probable that Napoleon did not expect to find a faithful adherent in one who had been his equal in rank. But in 1809, when the Grand Army had been nearly destroyed, and its successor was largely composed of foreigners and conscripts, the Emperor was obliged to have recourse to the older generals. Macdonald was called from his retirement, and with Eugène Beauharnais brought an army from Italy to Napoleon's assistance after the repulse of Aspern, when he was shut up in the island of Lobau. Macdonald played a distinguished part in winning the victory of Wagram, and received his baton on the field of battle. From this time he was constantly employed; he acted successively as Governor of Styria and as Governor of Catalonia; and in 1812 he commanded a *corps d'armée* of Prussians, Westphalians, and Poles in the Russian campaign. He acted on the extreme left of the invading army, and the most notable event of his command was the desertion of his Prussian division on the news of the disastrous retreat from Moscow. In August, 1813, he was detached to act against the Prussians in Silesia, and was defeated at the Katzbach by Blücher, a defeat which he attributes to the

youth and inexperience of his troops. No part of the Marshal's Recollections is more interesting than his description of the utter disorganisation of the French army after the rout at Leipzig. It is only necessary to compare Marbot's picture of the Grand Army in its heyday with Macdonald's account of the disorderly rabble which followed Napoleon out of Germany in 1813, to understand how the conqueror of Austerlitz and Jena became the conquered of Leipzig.

Macdonald, though he had not been one of Napoleon's favourites, remained faithful to the defeated monarch until the very last. Even when those on whom he had showered honours and wealth, like Ney and Marmont, deserted their Emperor, Macdonald remained loyal until the abdication at Fontainebleau. After he had sworn allegiance to Louis XVIII., he remained equally true to his new sovereign, and refused to recognise Napoleon on his return from Elba. The rugged loyalty and honesty which he thus showed appear in every page of his Recollections. They are not graphic, like the Memoirs of Marbot, but carelessly written. Nevertheless, they are very interesting, owing to the blunt sincerity of the author; and although we must regret that a lack of the sense of historical perspective or excessive modesty prevented him from attaching sufficient weight to such striking episodes as the passage of the Splügen, one cannot but appreciate the sterling qualities of Marshal Macdonald as a man and a general.

The translator has done his work adequately; but it would have been far more useful if he had compiled a proper index, instead of adding an unnecessary and meaningless list of battles. When will editors of Memoirs learn that an index doubles the value of such works, and that the absence of one is intensely irritating to historical students and likewise to the reading public?

H. MORSE STEPHENS.

"*The Princess Maleine*" and "*The Intruder*." From the original of Maurice Maeterlinck. Translated by Gerard Harry. With an Introduction by Hall Caine. (Heinemann.)

IN an interesting and suggestive, but at the same time inadequate, preface to this English translation of "*La Princesse Maleine*" and "*L'Intruse*," Mr. Hall Caine perpetrates the same error into which others who have written upon Maeterlinck have fallen. The young Belgian writer was not "discovered" by M. Octave Mirbeau (to whom is Mr. Caine's allusion, more polite than exact: "one of the first of French critics") any more than, in this country, he was first written about by Mr. William Archer. All who have closely followed the recent development of Belgian literature have been familiar with the writings, critical, poetic, and dramatic, of one who by the consent of most of his countrymen takes a leading place in the literary league known as "*La Jeune Belgique*." I do not know how far back the author of "*La Princesse Maleine*" first began to write; but I remember that there

appeared early in 1886, in a long since defunct Paris periodical, one of the most striking of his prose studies. Six years ago M. Maeterlinck was so exigent in the matter of his Flemish nationality that he signed his poems and articles "*Mooris Maeterlinck*." The "*Maurice*" came later when he found that a Belgian wrote and spoke a universal tongue, and a Fleming what from a broad standpoint can be called only a provincial dialect. So far back as six years ago "*Mooris Maeterlinck*" projected, and indeed announced, two volumes: one, a collection of poems under the general title "*Les Symboliques*," and the other "*Histoires Gothiques*," to comprise several imaginative and more or less fantastic prose studies. Neither book has yet appeared. At any rate the "*Histoires Gothiques*" has not; for it is possible that this author's sole published volume of verse, *Serres Chaudes*, contains the essential part of what was to appear in "*Les Symboliques*." There are Belgian critics who consider his prose to be as notable as his poetry, or even as his dramas; and though it seems to the present writer that Maeterlinck has as yet done too little in prose to enable one to form an adequate estimate of his powers in this direction, he certainly anticipates from the author of "*Onirologie*" and "*Le Massacre des Innocents*" work as distinctive in kind as has already been achieved by the poet of *Serres Chaudes* or the dramatist intime of "*La Princesse Maleine*."

The first adequate, and as yet the best, estimate of Maeterlinck (allowing for a few eccentricities of phrase and judgment), appeared late in 1889: that is, some nine months anterior to the startling pronouncement of M. Octave Mirbeau in *Le Figaro* of August 1890. It was from the pen of M. Albert Arnay, the ablest of the younger Belgian critics. But since "the honour of revelation" seems something over which wrangling is apt to occur, it may be as well to add that the earliest Voice in the Wilderness was that of M. Georges Rodenbach, himself a charming poet and able novelist—"un poète que le journalisme parisien a tué," writes a candid confrère. It was M. Arnay's enthusiastic appreciation, however, that first drew general attention to the young Ghent advocate; for though his essay did not appear in a conspicuous quarter, it was widely commented upon, alluded to, and even quoted. M. Arnay did not designate his countryman a Belgian Shakspeare; and though alert to Maeterlinck's indebtedness to certain of the Elizabethans, and to our great dramatist in particular, did not presume to rank "*La Princesse Maleine*" with "*Macbeth*" or "*Lear*." Had he done so, particularly with implied depreciation of Shakspeare, there is no doubt but that he would have been hearkened to greedily across the Meuse and even beyond the Channel.

The drawback to Mr. Hall Caine's introductory essay is his evident unfamiliarity with much that M. Maeterlinck has done, and what, perhaps wrongly, I take to be his obliviousness of the contemporary Franco-Flemish movement, and with Maeterlinck's position—not that of isolation, but as one of

a band of young writers, as indeed avowedly a follower of one to whom his kinship is unmistakable. There are two things essential to a proper understanding of this author's writings: some knowledge of the complex circumstances which have made him what he is, of his avowed aims and obvious tendencies, and some acquaintance with the literary movement of which he is but one among several, and, indeed, with the immediate derivations and remoter origins of this movement. For, if ever there was a writer the direct outcome of visible shaping influences, it is Maurice Maeterlinck. Perhaps the mistake with most critics has been in taking him too seriously. After all, he is still in his "twenties," for he was born so late as 1864. Moreover, and notwithstanding "*Les Aveugles*," "*L'Intruse*," "*La Princesse Maleine*," and "*Les Sept Princesses*" (of which, by the way, Mr. Caine does not seem to have heard), he has not yet "found" himself. The retrograde swing is very notable in "*Les Sept Princesses*"; indeed, if M. Maeterlinck's next dramatic work does not show a triumphant counter-movement, his friends will begin to fear that, in the words of Heine, he is a young man with a brilliant future—behind him.

A strain of English blood, I understand, runs in the veins of M. Maeterlinck. However this may be, his literary inheritance is markedly English. He himself admits this; and it is doubtful if any continental writer, even M. Paul Bourget (none approached the late Emile Hennequin), is more intimate not only with our latter-day poets, but with the superb wilderness of Elizabethan literature itself. True, there is his admission about his debt to Villiers de l'Isle-Adam. He did not "stay with the latter as a sort of literary pupil," as Mr. Caine states; but during a seven months' residence in Paris (in 1886) he saw a good deal of this fascinating if sometimes disappointing writer, whom he so much admires:

"Je voyais très souvent Villiers de l'Isle-Adam pendant les sept mois que j'ai passés à Paris. C'était à la brasserie Pousset, au faubourg Montmartre. Il y avait là Saint-Pol-Roux, Mikhaël, Quillard, Darzens; Mendès y passait quelquefois, toujours charmeur. Tout ce que j'ai fait, c'est à Villiers que je le dois, à ses conversations plus qu'à ses œuvres que j'admire beaucoup d'ailleurs."

as he communicated to the adventurous M. Huret, most *debonair* of interviewers. In a word, Villiers de l'Isle-Adam was to him much what Gustave Flaubert was to Guy de Maupassant, a dominating personal influence. But he has testified again and again to the supreme magnitude of his debt to Shakspeare: to M. Huret himself, "Shakspeare, surtout! Shakspeare!" A comparison with something by Shakspeare or one of the Elizabethans is as natural to him as to Mr. Swinburne. Thus, in a remarkable critical article ("*La Damnation de l'Artiste*"): "

"Il y a là un tragique interne implacablement compact, mercuriel, vénénéux, et qui fait songer à l'envers psychologique d'une de ces inhabitables tragédies du sombre contemporain de Shakspeare, l'irrespirable Cyril Tourneur."

After Shakspeare, his acknowledged indebtedness is to De Quincey, Rossetti, and Edgar Poe; artistically also, but less directly,

to Shelley, Thomas Hood ("The Haunted House" in particular), Mr. Swinburne, and Mr. William Morris; and, intellectually, to Carlyle, among other English writers; among French, pre-eminently to his friend and countryman, Charles Van Lerberghe, in some measure to Baudelaire, and more markedly to certain of the younger men, notably Stéphane Mallarmé and Jules Laforgue; among Germans, distinctly to Schopenhauer. But, after Shakspeare, it is chiefly from Rossetti and Poe—from Poe and Rossetti would be nearer the mark—that he derives that temperamental excitement to which is due no small portion of his work. In both instances he seems to me to have assimilated weakness rather than strength. If he had never read "The Fall of the House of the Usher," never lusted after the verbal effects of "Ulalume," his poems and dramatic writings might have had a stronger fibre. He has been deeply impressed by the author of "The House of Life," but it is not the real massiveness underlying the over-wrought surface of Rossetti's work that has most appealed to him. His radical danger is uncontrolled imagination. In his latest work, published last year, this is again and emphatically demonstrated. "Les Sept Princesses" has grace, a strange indefinable haunting charm, and once or twice a touch of power; and having this, it has much. But no work of so puerile a conception, no dramatic presentment so essentially undramatic, no imaginative effort so uncontrolled by the saving sense of the artistically incongruous, can take rank as a notable achievement. It is, in a word, a Hans Andersen fairy story, needlessly retold in pseudo-dramatic form. True, to the student of Maeterlinck's achievement as a whole, when every sidelight is of value, "Les Sept Princesses" has a special interest; but here it is unnecessary to say more than that it has the faults, exaggerated in some respects, of its predecessor. Mr. Caine is of course right in saying that "La Princesse Maleine" is an episode in five acts rather than a drama; and certainly "Les Sept Princesses" is no drama, in any exact sense of the word. In both works M. Maeterlinck, as M. Arny indicated at the time of the appearance of the earlier, has been eager to seek and demonstrate what he himself calls somewhere "l'innombrable inconnu des pressentiments," undeterred by the example of Shakspeare and De Quincey. But a keen apprehension of the value of rare dramatic effects does not involve the capacity of application, and again and again in "La Princesse Maleine" the author has failed, either by crude obtrusion of this or that "point," or by elaboration. The murder-scene in the dark chamber of Maleine is more horrible than terrible; the evil Queen Ann is a vulgar murderess, not a soul wrought to tragic fury; and King Hjalmar is fantastic rather than convincing. M. Maeterlinck need not study a masterpiece of old-time for the hints of reserve: he will find even in the work of a modern novelist—if, indeed, as I have suspected more than once in reading and rereading his play, he has not already gone thither—the secret of the austere touch in the de-

picture of horror. Let him lay aside "Macbeth," and be content first to study the prosaic method of Sheridan Le Fanu in his masterpiece. Thereafter he will care less to emphasise the tragic byplay of human fate by the introduction of so many unfortuitous coincidences. The moon will cease to grow blood-red, the meteor to shoot beyond the quaking gable, the forest to break into flame, the fountain to flow, and a great number of things and creatures to go into convulsions or distortions, simply because this or that objectionable person's feelings are too highly excited, because this or that individual suffers the common lot untimely. Yet what remarkable things there are in this dramatic episode! The incident of Maleine and the nurse imprisoned in the dark windowless tower, and of the coming of the sunlight on the misplacement of a stone, "soft and warm as new milk," for instance; or the scene where Maleine lies alone in her remote room—where nothing is visible save the glaring red eyes of the dog Pluto as the great black beast crouches in abject terror of it knows not what—with spiritual prevision of that horror of death which is so soon to come upon her; or the final agony of the King in that brief interval where his words have a different ring from that of the mannikin he was or the imbecile he is to become; or, again, in those brief electric "asides," as when the King, stricken with remorse before the murder is actually committed, whisperingly exclaims, in allusion to Maleine's weakness and helplessness, "She cannot even lift a flower with her hands! She trembles when holding but a poor little flower in her hands, and I . . ."—as when, after the deed is done and Hjalmar is distraught by his misery so that his face has grown like grey ash and his hair become utterly blanched, some one suddenly exclaims, "The King looks as if he had fallen in the snow."

It is not, however, in "La Princesse Maleine" that Maeterlinck's highest achievement is to be found. In those extraordinary dramatic phantasies, at once so mechanical in structure and so imaginatively persuasive, "Les Aveugles" and "L'Intruse," he not only reaches a higher artistic level, but more adequately fulfils his aim than in the longer and more ambitious and essentially more conventional work. But it is altogether a mistake to criticise Maeterlinck, the writer of imaginative dramatic prose, as though he were Maeterlinck the playwright. Mr. Caine says that the imagination of "The Intruder" is not dramatic imagination; "and for that reason it can never by any possibility grip, hold, and possess one *hearer* from a stall of the Haymarket Theatre, with Mrs. So-and-so's gown brushing his right arm, and Mr. So-and-so's sleeve touching his left." But "L'Intruse" was never meant for the stage: nor for that matter was "Les Aveugles." No one could expect "The Intruder" to be effective on the stage; and as a matter of fact, the ill-advised performances of these two pieces (the longer in Paris and the shorter in both Paris and London) must have convinced the most uncritical. In each composition M. Maeterlinck tried to pro-

duce certain effects; and to this end he wrought with a subtle skill so individual because so truly artistic that it defies, or at any rate has as yet defied, translation.

The English rendering of "La Princesse Maleine" is creditable in the main, though more than this is not likely to be admitted by those familiar with the original; but the essential quality, the rare atmosphere, of "L'Intruse" seems to me to have evaded the translator. Maeterlinck in this piece is almost austere in his reserve, but he is not bald; and the "baldness" of the style is the first thing that must strike the reader of the English version. As a literal rendering it may be excellent; but more than this is wanted in what should be the re-creation of a work of art. It is the playwright fallacy that has misled many people besides Mr. Caine. The gods be thanked, stage-craft and stage-exigencies have nothing to do with certain forms of imaginative dramatic art. A new method is coming into literature, and Maeterlinck is one of those who deserve honour as pioneers in a difficult path. He overdoes his "points" too often; he has all manner of irritating, because needless, irrelevancies; and he again and again gives himself artistically away, through his trust in treasured formulas. It is not in the accidents of his dramatic expression that he is the original writer, but in that insight which is his own, that phrasing, that atmosphere. I read an amazing statement recently, that Maeterlinck was the first to make impressive use of monotonous repetitive effects. Needless to cite refutations from many dramatists and dramatic poets back to Calderon, who occasionally used this means with overwhelming power, or to turn for illustrations to the ancients.

It is disenchanting to read "L'Intruse" in its English guise, but easy to understand the impossibility of judging aright so individual an artist as Maurice Maeterlinck save with intimate knowledge of his writings in their original form. For the reason that it is more crude, less concentrated, less essentially native to the writer, "La Princesse Maleine" has on the whole fared better. Yet too often, even in little things, something is missed. To give a single instance: when Maleine, in her death-chamber, cries in her despairing misery, as she turns again on her bed, "Si je pouvais m'endormir un moment . . . Mon Dieu! Mon Dieu! Comme je suis malade!" it is not the same thing as "If I could but get a little sleep. O Lord! O Lord! How sick I feel." By the way, is the translator an American? A little beyond the passage just quoted he again renders "Etes-vous malade, Maleine?" "Are you sick, Maleine?" Again, if a new edition of this book be called for, it would be as well to set right two misprints on the "Dramatis Personae" page: where "Marcellos" is thrice given for "Marcellus," and where "Ysselmonde" is transformed into "Yostemonde."

Besides a series of *Notes sur les Préraphaelites*, a *Petite Anthologie des Poètes latins de la Décadence*, and other critical undertakings, M. Maeterlinck is known to have completed a new five-act drama on an old-time theme. Will "Pelléas et Mélisande"

be a new departure, and a triumph? If not, and if too closely on the lines of "La Princesse Maleine" and "Les Sept Princesses," it is more likely to be the author's *Sédan*.

WILLIAM SHARP.

Recollections of a Happy Life: being the Autobiography of Marianne North. Edited by her sister, Mrs. John Addington Symonds. In 2 vols. (Macmillans.)

It is not possible to describe Miss North's autobiography better than is done in the title. The North gallery of paintings of plants in Kew Gardens has made her name widely known as an artist and a traveller; and the two volumes now published not only furnish the story of how this great work was carried out, but provide a book of travels which by itself is probably a better gift even than the paintings, if the two things may be compared.

Miss North came of a famous family of Norths, and on her mother's side was descended from the Marjoribanks of Lees, on Tweedside—a mixture of race surely apt to determine strenuous effort. The account of her early days and home life takes the reader captive at the outset. Those early days were full of travel at home and on the continent; and the difficulties and pleasures of these journeys are so brightly described that one comes to the end of this chapter with backward glances at, among others, the parish clerk who

"was rather astonished that my father objected to his seating himself on the altar table during the sermon, with a long pole in his hands to touch up the heads and backs of those who went to sleep or did not behave with due solemnity."

There is much more about her musical education than about painting in the early years of her life, and the reminiscences range over a diverse group of famous men and women. Among the artistic friends of her youth were William Hunt and Prout, and if he may be mentioned in such company, the otherwise admirable Edward Lear, whose *Books of Nonsense* and of *Botany*, however, played no part in her education beyond contributing to the number of happy days in her life. Among the earlier travels here referred to in but few words were visits to the Pyrenees and Spain, Eastern Europe, the Levant, and the Nile.

Miss North's travels in earnest began with a visit in 1871 to the United States and Canada, prolonged to Jamaica. In the following year she visited Brazil, and revelled in the beauties of tropical nature. The chief charm in her descriptions of such scenes is the freedom from endless botanical names and from glut of adjectives, which make pages of even Kingsley's *At Last* read like a nurseryman's catalogue, and afford no more pleasure to the botanist than to other readers. Miss North possessed and here uses the art of satisfying the reader that he knows quite well enough what Tillandsias, Bilbergias, and the like may be, since they are brought into the narrative with a note of their decorative effect. Here and elsewhere so much of the book is travel, and neither botany nor painting, that no

reader will feel tempted to turn aside from passages of technical interest. These are short and sufficient for the passing effect. A visit to certain Brazilian mines is very happily related.

"At last Mr. G. came to fetch us; and on the Sunday before we left he read the service, three Cornish miners coming up from below to assist at it. Their captain afterwards made a speech to say 'what a pleasure and privilege it was, &c.'; on which Mr. G. said if they would only come up, he would read it every Sunday in the same way. 'Oh, no, it wasn't that, it war them four ladies all stannin' of a row; it war so long sin' he had seen four English ladies all at once!'"

Visits to Teneriffe, California, Japan, Singapore, Borneo, Java, Ceylon followed rapidly; and on her return home in the beginning of 1877 an exhibition of her drawings was held at South Kensington with great success, though the fact is barely referred to here. In the autumn of the same year Miss North sailed again for Ceylon and India, visiting more particularly the Hill stations and Rajputana. On her return she made the munificent offer to Kew of her paintings and of a gallery to house them. This was of course accepted, and Mr. Fergusson designed the structure. This matter was little more than arranged when, taking a suggestion of Mr. Darwin's very properly as a command, she set out again to paint Australian vegetation, visiting Sarawak on her way. She "did" Australia very thoroughly, including Queensland, New South Wales, Victoria, and Western Australia, as well as Tasmania and New Zealand, before returning by way of Honolulu, California, and the United States. She then spent a year in arranging her gallery, which was opened in June, 1882. In two months after that ceremony Miss North was on her way to South Africa, and returned in the following summer with a fresh harvest of pictures. Her return was in June; but she contrived to visit her sister at Davos, and find herself in September at Marseilles *en route* for the Seychelles—a journey which ended in a trial to her health. In November, 1884, she started on her last voyage, to Chili, to complete her great work by portraits of its characteristic vegetation, and on her return settled down at Alderley, in Gloucestershire, to make a garden and rest. To any one else the making of a garden is a serious labour, but in contrast with the preceding fifteen years of travel it was a fitting and tranquil end to a happy life.

It is exceedingly difficult to say where the special charm of this book consists. It is not in the incessant travel and activity, however one may admire the spirit and endurance of the writer, nor is it in the purely literary faculty that enables her to present this account of her work. From first to last there is an unaffected simplicity of writing and a width of sympathy in her sentiments that is commonly disclosed only in personal narrative—the frankness of an accomplished and amiable lady. There is a delightful account of her meeting with her friendly rivals, Miss Gordon Cumming and Miss Bird (Mrs. Bishop), and an excellent story (which Miss North did not believe) of a

lady traveller, who, on a journey to New Guinea being proposed to her, answered that "she was married now, and it was not the sort of place one could take a man to!"

Enough has been said to show the activity and indomitable spirit of the writer of this book. To most travellers it would have sufficed to make these journeys and return with complaints of the badness of the government and the villanies of steam-boat companies. Those who wish to see what Miss North did, in addition to covering more ground than probably any other man or woman in the time mentioned, must go to Kew and see her painted garden of the world's vegetation; and I venture to think that few will read these fascinating volumes without straightway making that short journey at all events. Apart from the botanical and the artistic interest in her life's work, Miss North will ever be remembered as the author of a book which more than holds its own as a record of travel, of meetings with nature, and meetings with men and women, full of subtle humour and graceful sympathy.

GEORGE MURRAY.

RECENT BROAD CHURCH THEOLOGY.

The Broad Church. By H. R. Haweis. (Sampson Low.)

Dogma and the Church of England. By A. I. Fitzroy. (Blackwoods.)

The Place of Authority in Religious Belief. By V. H. Stanton. (Longmans.)

SOME two or three years ago a writer in one of our foremost magazines—I have a vague notion that it was Mr. Leslie Stephen—committed himself to the statement that the Broad Church party in the Church of England was, or was becoming, extinct. An utterance more unfortunate, whether its implication was predicative or predictive, could scarcely have been hazarded. The point, we may admit, is not precisely adapted for immediate or *prima facie* discrimination. The very idea of organisation is as repugnant as a party shibboleth to the standpoint of the Broad Churchman. "Breadth," as Bishop Thirlwall pointed out, is merely the converse of narrowness. As such, it indicates the principles and tendencies of a mode of thought, not the definitive conclusions of a particular school. Using, however, the term "party" as a convenient designation for men guided by similar instincts and aspirations, we may say that at no period of the history of the Church of England have the Broad Church party—the advocates of a liberal and non-dogmatic theology—been so numerous and so influential as at the present time. Not only is the "party" on the increase, but the variety of their views and standpoints and their active dissemination by means of the press, form conspicuous features of the theological activity of our day. Passing over one department of this liberal thought movement—that wherein the general movement is associated with and sustained by the advanced Biblical criticism now flourishing among us—I may call to mind the books on Liberal and Broad theology that have been published during the last three or four

years. Probably we ought not to lay too great a stress on the remarkable concessions made by *Lux Mundi* and Mr. Gore's Bampton Lectures to the freer views of Biblical Inspiration which have always characterised liberal thinkers in the Church. For that matter sacerdotalists have generally manifested a cordial readiness to surrender any principle or source of authority irreconcilable with their own standpoint; and the deference which ecclesiastics, whether Romanist or Anglican, have, as a rule, extended to the Protestant supremacy of the Bible, has never been of a very profound kind. Meanwhile other books of more permanent value have appeared. Only a few months since,—*e.g.*, the English reading world was taken up with the *Life of Archbishop Tait*—a work which, however incidentally and unintentionally, is based upon Broad Church principles, and issues in Broad Church conclusions. Of the more recent productions of this school of thought, the three books named at the head of this article may—as it seems to me—be usefully classified together. They represent at once the literary vigour of the Broad Church movement, as well as its essential variety both of standpoint and utterance.

Mr. Haweis's book is a noteworthy contribution to Broad Church literature, and is eminently characteristic of the author's thought and style. It is the work not of a close reasoner or a philosopher, but of a keen-witted and eloquent pulpit orator. Amorphous in design, diffuse in texture, it yet abounds in a curious felicity of thought and utterance, presented in a derangement of juxtaposition still more strange and curious. It is a book not to be read through consecutively, but to be dipped into now and then on the chance of meeting a pungent phrase, a quaint unconventional argument, or a strikingly luminous resetting of some long acknowledged truth. Of these the reader will find no lack; but if he is led to study the book under the idea that it is a well-planned homogeneous and constructive presentation of its subject, he will, in my opinion, be doomed to disappointment.

At the same time it is only fair to let Mr. Haweis be his own interpreter of the design of his book, more especially as it is one which the average reader would hardly arrive at on a first perusal. He tells us in his Preface, characteristically styled "Forewords on Robert Elsmere" (p. 19):

"In the following pages it will be evident that what I have aimed at is to force Broad Churchism out of that indefinite and somewhat hazy atmosphere characteristic of the early Broad Church leaders into something like a distinct formulation of its position in the English Church and its relation to the English creeds. I have made the creeds the basis of that formulation, not that restatement begins and ends there. Every dogma that still has, or ever has had, power to express or control the religious aspirations of man calls for restatement and justification, and the Broad Churchman as an apostle of truth and a student of history has his work cut out for him. His path is quite clear and his trumpet need give no uncertain sound. It is the number of letters which I annually receive from young men who desire but hesitate to enter the Christian ministry,

from perplexed clergymen of all denominations and in all parts of the world who are groping about for a new platform as Christian teachers—which has moved me to embody in a book the words which I have spoken from time to time to my own congregation, especially during the last six months. I have no desire, nor have I any power or ambition to pose as the spokesman of any party or even section of a party in the English Church: my only care has been honestly to define my own position, and perhaps to help others define theirs, and to indicate the direction (ending in the union of science with so-called supernaturalism) in which I believe religious thought and opinion in the establishment must travel for the next hundred years at least, if the Church of England is to be in any true sense the national church of the present, or the catholic church of the future."

Besides its declared object of elucidating the position of the Broad Church party—an intention which I repeat is not conveyed by a *prima facie* study of the book—the most significant feature in this synopsis of it is the union of science with supernaturalism, to which Mr. Haweis aspires as the ideal future of Broad Churchism. What this precisely means the readers of his book will find explained on p. 202, and still more elaborately in the sermon on "Mesmerism, Spiritualism, and Hypnotism" (pp. 221-243). Probably most broad thinkers believe in the possible union of science and theology; but I suspect Mr. Haweis would find few who would make Spiritualism or Theosophy one of the prime factors in this final reconciliation of the old foes. Supernaturalism must, indeed, be in a moribund condition if it is only or mainly in this form that the advanced and scientific theology of the future can recognise and adopt it.

Mr. Fitzroy, in his *Dogma and the Church of England*, has taken a wholly different line from Mr. Haweis. His method is not so much didactic or hortatory as historical. He compiles a catena of passages from the works of the more prominent among the Broad Church clergy of the present century, with the commendable object (1) of illustrating the breadth of speculation which those teachers claimed for themselves; (2) of insisting that those claims, although disputed from time to time, have never been in the last resource denied by any competent authority; (3) of showing that the standpoints and opinions thus selected prove a gradual modification of dogma—*i.e.*, a change involving sometimes a decadence, sometimes a restatement, of traditional doctrines. To use his own words in his very interesting preface (p. xiv):

"I hope to trace in the Church of England a steadily increasing school of true Protestants, always maintaining the rights and duties of English Churchmen to free thought and free speech, to show how dogma has decayed, directly in that the heresy of an age is received as orthodox, or at least tolerable, in the next, and indirectly in that doctrines are ever less dwelt upon in the sermons of our divines and moral lessons more often enforced."

It is obvious that a work inspired with these aims is not only a work of utility, but fills a conspicuous gap in the theological literature of our day. As to Mr. Fitzroy's qualifications for undertaking it, opinions

will probably differ; but any unbiassed reader will concede the honesty of purpose as well as the substantial fairness with which his selections are made and his critical judgments announced. That, in any case, he manifests an equal insight into the idiosyncracies of Broad Church thinkers cannot, in my opinion, be truthfully alleged; and it would be easy, if it were not invidious, to discriminate the intellectual and religious characteristics with which he is most conversant and interprets with the greatest facility. Still, with due qualification for sympathies restricted to particular forms or phases of religious speculation, his book both proves its point and justifies its existence. What I should personally have been glad to welcome would have been a history of the liberal theology of the eighteenth century, continued to the present day on the model of the late Principal Tulloch's *Rational Theology in the Church of England*. Mr. Hunt's third volume of his *Religious Thought in England*, though exceedingly useful and scrupulously impartial, does not serve to fill up adequately this larger gap in our religious history, while Mr. Fitzroy's book is, as I have said, limited to the present century.

In his "Conclusion" Mr. Fitzroy has some very useful remarks, which, I hope, may secure the wide attention they merit, as to the less dogmatic form which certain prominent doctrines have received during the last half century. He has also compiled a list of minor alterations in our Church which he thinks desirable. He says:

"It would, for one thing, be well if the creeds were altogether withdrawn from our services . . . even more desirable is it that the Scriptural form of baptism be recognised as alone essential in the public service. . . . Another desirable point is the free admission to her pulpits and communion of members of all existing denominations. Arnold's suggestion that services other than those of the Church of England might sometimes be held in the national churches is indeed worthy of consideration. . . . It would also be well if it were understood that sermons are intended chiefly for moral exhortation, and that instruction in metaphysics or theology, like lessons in geology or biology, bear only indirectly on religion."

I conclude with Mr. Stanton's *Place of Authority in Religious Belief*, because it is a cautious but deliberate attempt to reconcile the claims of free research with some modicum of belief in traditional or sacerdotal authority. Apparently the attempt was suggested by Dr. Martineau's book on the same subject; but I am compelled to add that, though containing many profound and suggestive thoughts, the book is wholly unphilosophical both in principle and in ratiocination. What are liberal or philosophical thinkers likely to say—*e.g.*, to the submission thus inculcated of the human reason and conscience to the authority of ecclesiastical tradition? Speaking of the appeal to antiquity, Mr. Stanton says (p. 171):

"The faith which can claim absolutely the allegiance of Christians is the faith which has been one and the same from the beginning . . . and further, the outward unity of the Church is indispensable in order that there

may be full, collective expression of her mind . . . and we cannot but believe that a special divine blessing rests on her and all her counsels in proportion as she maintains her unity and is forfeited by disunion."

I have selected this passage, one out of many similar in turn and reasoning, as an indication of Mr. Stanton's method, and the scope he would assign to free research, whether in Biblical criticism or in theology. It is surely needless to point out that the cumulative amount of deference to ecclesiasticism thus demanded would be almost enough to furnish a standpoint for a Romanist. Logically, indeed, it could not stop short of belief in an infallible Church.

JOHN OWEN.

NEW NOVELS.

Chronicles of Westerly. By the Author of "Culmshire Folk." In 3 vols. (Blackwoods.)

Fairest of Three. By Henry Cresswell. In 3 vols. (Hurst & Blackett.)

Denis O'Neill. By Mary Bradford-Whiting. In 2 vols. (Bentley.)

The Letter of the Law. By Sir Herbert Maxwell. (Henry.)

Colonel Starbottle's Client and Some Other People. By Bret Harte. (Chatto & Windus.)

Mrs. Dines's Jewels. By Clark Russell. (Sampson Low.)

Dan's Mother. By the Author of "Laura's Pride." (Eden, Remington & Co.)

In Two Moods. From the Russian of Korolenko. By Sergius Stepniak and William Westall. (Ward & Downey.)

Half-hours with the Millionaires. Arranged and edited by B. B. West. (Longmans.)

That the author of *Culmshire Folk* is an exceedingly amusing writer is not likely to be denied by any who know what amusement means; the rigid minister of criticism may be less ready to sign his credentials as a good novelist. The history of Lavinia Harman and Georgie Collyrium, with that of Pipperry the man of business and Tinkler the canon, and of the British warriors who officered the gallant 201st, is very agreeable to read, but to enjoy it thoroughly you must either be as uncritical as the babe unborn, or, which is fortunately possible, become a little child for the nonce in that matter. We are not prepared to deny that the book has a plot. It is necessary to define a plot before you can deny it to any book, and we never knew anybody who succeeded in the definition yet. But it is at once safe, polite, and just, to observe that the author of *Chronicles of Westerly* has not paid quite so much attention to the development of his plot (whatever it is) as to the accumulation of sketches—thumbnail or gallery—of divers more or less amusing characters, and to talking about the said sketches in a dispassionate and affable manner as he produces them. We could not conscientiously advise a young man setting up in business as a novelist to take this author's *faire* as a model. But if any young man setting up in business as a

novelist will supply books as pleasant as these *Chronicles of Westerly*, we engage to regard him with gratitude and speak of him with favour.

Mr. Henry Cresswell, from whom we remember to have had agreeable work, has gone nearly as far out of the ordinary ways of the novelist as the author of *Chronicles of Westerly*, but he has not here been nearly so fortunate in the excursion. *Fairest of Three* is a singularly desultory history of maids and mistresses, above and below stairs, of scientific invention, jealousy, jilting, and murder. The scientific inventors are two; and one of them is on the point of going to the bad when a judicious course of Todhunter's Algebra gives him another chance, which he loses by the sharp practice of his rival in inventing and in the affections of his wife. The end is of an unexpectedly sanguinary character, and, indeed, the unexpected reigns throughout; but in this case the unexpected is not synonymous with the interesting.

Miss Bradford-Whiting begins her story in Ireland and ends it in Australia. It is the old one of the hero who is forced partly against his will into a secret society, fails to execute its criminal behests, and pays the penalty. There are passages of some merit in it; but on the whole the movement of the book lacks lightness, and the story drags.

The one-volume stories or one-volume collections of stories on our present list are better as a rule than the three and two-deckers, excepting the *Chronicles of Westerly*. The precise justification for including Sir Herbert Maxwell's *The Letter of the Law* in the "Whitefriars Library of Wit and Humour" is a thing that we have sought carefully and found not. The book is not heavy, but its general motive is rather tragical, and never gets further from the tragic than pretty serious tragi-comedy. The central incident is a marriage in fun, which, under Scotch law, turns out to be earnest. Sir Herbert Maxwell has managed his law all right, we think, and he has hit on a good and life-like, though it may first seem an impossible stroke, in the sudden reckless resolve of the heroine (who is quite heart-whole though engaged to another) to rid herself of the difficulties in which she is placed by accepting her unexpected spouse. This husband is not a mere fortune-hunter, but turns out in other ways a bad bargain; and his death at the hands of Land Leaguers sets the heroine free to marry somebody else, who, we regret to say, is a prig. The handling of the book may be called by ill-willers amateurish, but it has the freshness which amateurishness sometimes brings with it.

We do not know the dates of composition of the stories which make up Mr. Bret Harte's last book, but we should imagine them to be in at least part early work. They are amusing enough at times, but slightly "thin." The title story opens well; but the impossibility of taking the slightest interest in the hero, who is beset by a sort of monomania of repentance for having killed a man in self-defence, and the improbability (as related) of the dead man's sister's passion for him, spoil it. The best

of the others is perhaps "Johnson's Old Woman," though this is of itself a mere study. In short, there is in all something incomplete and sketchy, or else something improbable—defects to which Mr. Bret Harte has not accustomed us in his books.

As one reads Mr. Clark Russell's last sea story, it is impossible not to be reminded of the palmy days of *Household Words* and *All the Year Round*, impossible also not to smile at the thought how differently Mr. Dickens and his flock would have treated it. A rich Australian's vulgar but not bad-hearted wife comes home and makes large purchases of jewels which are duly puffed in the papers. A fascinating adventurer and adventuress scheme to possess themselves of these, and take passage on the same liner, having arranged for a fast steam yacht to fall in with the liner at or off Madeira and carry them away. It would be a crime to say anything more about the methods which the schemers adopt for effecting their wicked purpose, or the amount of success or failure which rewards them. We do not entirely like the *dénouement* ourselves, but the intermediate passages are well managed. They afford Mr. Clark Russell plenty of opportunity for his favourite passages of sea description; but he does not abuse them.

The drawback of *Dan's Mother* is that it is sometimes very carelessly written—carelessly rather than badly—and as if the author had almost entirely neglected the doubtless tiresome formality of looking over her proofs. "If Switzerland is the playground of the English, surely Italy may be called its old curiosity shop," is a sample of the sentences which meet us too frequently, and which are all the more surprising in that two other books stand on the title-page to the credit of the author. On the other hand, the book shows considerable aptitude for the drawing of manners. We do not care much for Dan, the Quaker hero, who is a chuckle-headed and chicken-hearted creature, and actually promises his mother "not to care" for somebody—a promise which forty thousand mothers could not extract from any man who was a man and not a milk-sop. The mother, too, is not specially interesting. But Polly, the heroine, is good, and the surroundings of her very eccentric and very uncomfortable childhood are drawn with a great deal of vigour. They are rather grimy surroundings, and may be despised by superfine persons, but the author has seen them clearly and drawn them true.

The demand for Russian novels has not yet shown any signs of slackening. "Stepniak" is a practical man at Russian subjects, and Mr. William Westall is an old hand at treating them fictionally. We understand that the pair do not deal with the originals in the way of mere translation like that tireless "E. Halpérine Kaminsky," who sits in the city of Paris turning out Tolstois and Dostoieffskys in very good French by the baker's dozen. They say that they "abbreviated" in the case of a former book by the author of this present. Here it seems they have not done so. On the whole, we think well of the new candidate.

The second and shorter story, "In Bad Society," though it is tragic in its way, is entirely free from the dull cloud of helplessness oppression and obsession which broods over so much Russian work. The earlier and longer, "In Two Moods," deals with "young revolutionary Russia." We are not very fond of young revolutionary anything—it has, we confess, a specific power of boring us almost unequalled by any other bore. But Korolensko's handling is individual and good, and his work abounds in touches of nature. The book, too, ends in a different key from that cheap dreariness of pessimism which is so cheap and so dreary. Also Titus, the hero's stupid friend and fellow student, is extremely human and agreeable. And so, generally speaking, we put down the book at peace with the author and his translators.

It is well to warn intending readers of *Half-Hours with the Millionaires* that, if they do not like joking of the new Anglo-American pattern—joking which consists chiefly in exceedingly elaborate topsyturification maintained with unrelenting rigour—they had better not read it at all. In any case we half suspect that they had better not read very much of it at once, unless their love for its class is excessively robust and faithful. The millionaires to whom they will be introduced are not actively engaged in millionairing itself—they have made their millions, and are even a little impatient of being asked how they made them. The point of interest is the unexpected and remarkable fashion in which they spend them. One attacks and beautifies all the backs of the houses which frown hideous on the traveller by new roads and railways. Another attends sales merely to buy all the costly furniture and knicknacks that are both hideous and unfashionable. Another introduces literature (in first editions of great price) to the lower classes by mixing up the books with pennyworths of coal, and so forth. There is a great deal of painstaking ingenuity in the book, and some positive humour; but to write two hundred and seventy-one pages *stans joco in uno*? Perhaps, after all, this "is the humour of it."

GEORGE SAINTSBURY.

SOME VOLUMES OF VERSE.

Quatrains, Life's Mystery, and other Poems. By William Wilsey Martin. (Elkin Matthews.) Mr. Martin's tiny volume merits, and will receive, a greater amount of attention than can be given to collections of minor verse which are apparently more ambitious. We use the word "apparently" with deliberation; for, as a matter of fact, many of the poems in this book are very ambitious indeed. To express worthily—that is, adequately, pointedly, and imaginatively—an arresting thought or a fine emotion in the narrow compass of the quatrain, is a task not for the neophyte but for the master. To say that Mr. Martin frequently fails to manifest mastery is not severe condemnation: to say that he occasionally achieves it is high praise, and it is praise that is not undeserved. It is Mr. Martin's misfortune rather than his fault that these quatrains so inevitably recall the *Epigrams* of Mr. William Watson, those verse-cameos which, by their perfectness of design and carving, tend to make the reader who knows

them impatient of all but flawless work. And Mr. Martin's work is seldom quite flawless. Here, for example, is a quatrain entitled "Troubles," in which the rendering of a really ingenious conceit is spoiled by a single lapse:

"Our troubles are the rocks in low stream's bed,
Whereat we fret and chafe, and strive and weep;
But heaven sends rain—our stream grows wide
and deep—
The rocks lie hid, and thoughts of them are dead."

It will be seen at once that by the continuity of the imagery is broken by the words, "and strive and weep," which are applicable only to the human sufferer, not to the stream which is chosen as that sufferer's representative similitude; and the one flaw ruins the gem. Sometimes in striving after the epigrammatic compactness which gives to the quatrain the desired weight, Mr. Martin deviates into obscurity, as in "Burials"; while elsewhere a certain commonplaceness of thought, as in "No whit less sweet," robs the work of force and distinction. The test of a poet is, however, found in what he achieves, not in what he fails to achieve; and the following are fair examples of Mr. Martin's successes:

"PLEASURE."

"Then Pleasure came; keen lightnings round her
play'd,
And in her lustrous eyes. Her lips were
flame.
'Stay with me evermore,' I sighed. 'My
name,
She said, 'would not be "Pleasure" if I
stay'd."

"NOT WASTED."

"Blood is not wasted when a hero bleeds:
Earth drinks it not alone: a nation's heart
Absorbs the precious rain, whose atoms start
New life that runs its course in noble deeds."

"OLD TRUTHS."

"The golden coinage of a long past reign
Re-minted oft, may circulate to-day;
And old-world truths—pure gold—from ages
grey,
Pass current as new thoughts from brain to
brain."

The miscellaneous poems have a fine stanza here and there; but "Life's Mystery," which is the longest of them, is the least satisfactory. Lord Tennyson's gift of fusing down science into poetry is very rare, and Mr. Martin does not possess it.

Poems, chiefly Sacred. By Henry George Tomkins. (Parker.) Cultured, devout, thoughtful, fluent, the poems of Mr. Tomkins lack nothing but impressive individuality of feeling and treatment. We should hesitate to call him a poet in any other than the colloquial sense of the word, but he is evidently a man of much poetical feeling; and as he has a genuine literary gift, a graceful fancy, and a good ear for the simple melodies and harmonies, his verse can always be read with quiet pleasure. Most of the sacred pieces are in the manner of Keble; but here and there, as in the poem on "The Love of God," we have something of the more impulsive lyrical feeling of a singer like F. W. Faber. We think, however, that Mr. Tomkins is seen at his best, not in his hymns or sacred songs, which are almost necessarily conventional, but in such descriptive nature poems as "Isis," "Branscombe," and "Clovelly." In the first we have a charming little picture of

"The antique bridge, the lofty spire
Which tapers dark in golden air,
What time the slow-descending fire
Of summer eve is reddening there."

Mr. Tomkins was certainly a poet for the moment when he wrote that stanza; nor was

he less such when he penned his description of Clovelly:—

"The sweetest sheltered valley,
The warmest cloven lee,
The most delightful hamlet,
That nestles to the sea;
"Where in the midst of woodland,
And steep and crags that frown
With cots embowered in blossom
The street goes rippling down.
"Down to the little harbour
Within its ancient quay,
That with a strong arm fendeth
The buffet of the sea.
"From distant decks it seemeth,
O'er the blue waters seen,
A cataract of whiteness
In the long reach of green."

Those who know the "delightful hamlet" will feel how simply and yet how adequately Mr. Tomkins has rendered the effect of its quaint, quiet beauty.

Verses Grave and Gay. By Ellen Thorneycroft Fowler. (Cassells.) There is a good deal of pleasant reading in this volume of verse; and this is more than can be said of most books of minor poetry, which are perused by friends and critics as a duty rather than as an enjoyment. It would be too much to say that there is nothing which is commonplace in theme or treatment, but many of Miss Fowler's poems have a certain fresh vitality which is very winning. Her lyrical measures are varied and flowing; she can tell a story very pleasantly; and at least half a dozen of the sonnets at the close of the volume are nothing less than excellent. Perhaps, however, the "gay" verses will stand highest in favour with the majority of Miss Fowler's readers, for in them she shows herself possessed of a fine vein of native humour and a very pretty wit. "To King Baby," with its historical parallels, is a delicious morsel; and there is a Calverley-like brightness of comicality in "A Fantasy," where the fairies who are invited to a little girl's christening bestow upon her beauty, knowledge, and wealth, but find that their gifts are all neutralised by the curse of the uninvited beldame, "cross and old," who

"Disturbed the party, crying in a gruff rage—
Wit, beauty, she may have, but I'll withhold
From her the Suffrage."

Still better is the "Valentine to a Primrose Dame," every stanza of which has its polished point; and though as a serious poet Miss Fowler may not take high rank, as a writer of bright society verse she ought to make her mark.

Poems. By William Charles Scully. (Fisher Unwin.) Mr. Scully is a South African colonist, and a very interesting section of his comely volume is a series of poems devoted to South African scenes, incidents, and superstitions. There is something of Browning's picturesque character-portraiture, and something too of Browning's wilful ruggedness in the sketch of the old Zulu warrior who in his fiery youth has been a veritable Umslopogaas, but in his broken-down age is driven

"to cringe for a shilling,
To skulk round the mission-house, hungry and lone,
To carry food to the women tilling
The fields of maize."

The opening is effective:

"Old—some eighty or thereabouts—
Sly as a badger alert for honey,
Honest, perhaps—but I have my doubts—
With an eye that snaps at the chink of money."

And in the next stanza there is a very happy

reproduction of the consonantal clatter of the explosive Zulu language :

"When your lips unlock to the taste of rum,
The tongue runs on with its cackle of clicks,
That like bubbles break as their consonants come,
For your speech is a brook full of frisky tricks."

The miscellaneous poems are smooth and graceful, but they have less individuality than the "Zulu Pictures." We should say that Mr. Scully writes with great fluency, and he would do well to spend some time in both revision and rejection. In "Rose Gertrude," for example, there is no sustained metrical scheme, and iambic and trochaic lines are most uncomfortably huddled together. Some of the little lyrics are in their way perfect, and there are some good sonnets; but now and then we encounter a poem that seems unworthy of its companionship.

Classical Poems. By William Entriiken Bailey. (Cincinnati, U.S.A.: Robert Clarke & Co.) Mr. Bailey's pretentious preface, which is too cumbrously expressed to be very unintelligible, is so poor in promise of enjoyment that the body of the work, flat as it is, can hardly be called disappointing. The reader expects nothing, and he gets what he expects. The author tells us that he has written his preface "with a desire to supply information that in its absence might seem to make the poems herein printed seem to be without a key, holding as they do relations to English literature of a kind indicated"; but as the preface itself is without a key, we are really left unassisted in our struggle with the poems. One sample chosen at random must suffice as a hint of their quality. Mr. Bailey devotes a good number of stanzas to a poet whom he apostrophises as "Horace, thou scribe of yore," and in the course of his remarks, he thus addresses the subject of them :

"Exemplar thou, O schoolman in the dark !
Thy praise of poverty, her wholesome store
Was worthy of thy philosophic ark
That on a flood of years a species bore
To live consigning to an English soil
The true origins of thy midnight oil."
This is surely enough. *Ex pede Baileium.*

NOTES AND NEWS.

TOGETHER with the third edition of Prof. Jowett's translation of the Dialogues of Plato, the Clarendon Press will publish the edition of the text of the *Republic*, to which Prof. Jowett and Prof. Lewis Campbell have devoted several years of study. It will be accompanied by notes and prolegomena.

MR. R. L. STEVENSON has collected a volume of Essays, which have before appeared at various dates in magazines. Among them are—"Epilogue to an Inland Voyage," "Letter to a Young Man proposing to embrace a Literary Life," "Education of an Engineer," "Fontainebleau: Village Communities of Painting," and "Across the Plains: Leaves from the Notebook of an Emigrant from New York to San Francisco." The last has been chosen to give its title to the volume.

MESSRS. LAWRENCE & BULLEN have in the press an edition of *Anacreon*, somewhat resembling Mr. H. T. Wharton's *Sappho*, which is already a scarce book, though it passed through two editions. It will consist of the Greek text, with Thomas Stanley's translation, and an appendix of metrical renderings by various hands. There will also be illustrations by Mr. J. R. Weguelin.

MESSRS. MACMILLAN announce a new volume of their "Golden Treasury" series, consisting of Balthasar Gracian's *Art of Worldly Wisdom*, translated by Mr. Joseph Jacobs.

THE next volume in the series of "The World's Great Explorers" will be *Christopher Columbus*, by Mr. Clements R. Markham.

MESSRS. SAMPSON LOW & Co. will publish shortly the *Conversations with Carlyle*, by Sir Charles Gavan Duffy, which have been appearing in the *Contemporary Review*.

THE same publishers announce a handsome volume on *Bombay and Western India*, by Mr. James Douglas, with maps and plans, full-page photogravures, and more than one hundred other illustrations.

MR. GEORGE JACOB HOLYOAKE has written a book of *Reminiscences*, which Mr. T. Fisher Unwin will publish shortly, in two volumes, under the title of *Sixty Years of an Agitator's Life*. Mr. Holyoake, in his connexion with nineteenth-century controversy of all kind, has been associated with statesmen, bishops, philosophers, journalists, and usurpers; and his book will give anecdotes about nearly seventy revolutionists whose careers led them to the convict prison or the scaffold.

THE first volume, A to H, of a Modern English Biography, on which Mr. Frederic Boase has been engaged for some years, is now ready, and will be published at Easter by Messrs. Netherton & Worth, of Truro. This work contains nearly 8000 concise memoirs of public characters who have died since the year 1850, and gives exact details of the chief events and dates in their lives, and, in the case of authors, the titles of their more important writings. Following the advice of Froude, who says in one of his Essays, "We want the biographies of common people," much trouble has been taken in collecting particulars of engineers, inventors, publishers, ship builders, electricians, railway managers, and others, whose biographies have, as a rule, been almost entirely neglected. Although the work is in alphabetical order, an Index of the most interesting matter has been added, in which will be found lists of actors' stage names, names of persons who are supposed to be alluded to in novels, fancy names by which people have been known, changes of names, and pseudonyms.

MR. PHILIP MENNELL, who recently went out to Australia as the special correspondent of the *Daily Chronicle*, has since his return completed the *Australasian Dictionary of Biography*, on which he has been engaged during the past year. The work will contain notices of no less than 2000 Australian and New Zealand publicists, including all who have flourished since responsible government was conceded to the colonies in 1855. The publishers are Messrs. Hutchinson & Co.

MESSRS. HODDER & STOUGHTON announce a volume of *Studies in Scottish History*, by Mr. A. Taylor Innes.

MR. WALTER BESANT has undertaken to write the introduction to a book which a select committee of London hospital secretaries have entrusted to Mr. A. Egmont Hake, to whom they have suggested the following topics for chapters:—1. Suffering London; 2. Hospitals (*a*) seen from outside, (*b*) seen from inside; 3. What the hospitals do for the people; 4. What people do for the hospitals; 5. London without hospitals; 6. The ordeal of criticism; 7. The present needs of our hospitals; 8. What the press might do; 9. The conclusion of the whole matter. The work is to be of not fewer than 450 pages.

MESSRS. A. & C. BLACK have decided to add to their popular edition of the *Waverley Novels*, now appearing monthly in sixpenny parts, Scott's *Poems*, the *Tales of a Grandfather*, and Lockhart's *Life*, forming in all eleven additional volumes.

THE next section of the Rev. J. C. Blomfield's *History of the Diocese of Bicester* is announced by Mr. Elliot Stock to be issued immediately. It will contain an account of Upper and Lower Hefford.

UNDER the title of *The Pinch of Poverty: Sufferings and Heroism of the London Poor*, Messrs. Isbister will issue next week a volume by the "Riverside Visitor," author of "The Great Army," &c.

MESSRS. A. D. INNES & Co. are just about to publish a novel by Anthony Hope, entitled *Mr. Witt's Widow: A Frivolous Tale*; also Mrs. Macquoid's new novel, in two volumes, *Maisie Derrick*, which will appear simultaneously on both sides of the Atlantic.

THE next volume of Messrs. Henry & Co.'s Whitefriars Library of Wit and Humour, to be published early in April, will be *A Little Flutter: Stage, Story, and Stanza*, by Mr. H. Savile Clarke.

THE fifth edition of Volume I. of Mr. Henry Dunning Macleod's *Theory and Practice of Banking* is in the press.

M. MAGNIEN, of Grenoble, is preparing for publication a photographic facsimile of the MS. of Dante's *De Vulgari Eloquentia*, which is preserved in the public library of that town. This is not only one of the two oldest sources of the work in existence (both dating from about the end of the fourteenth century), but it is also that from which the *editio princeps* was printed by Corbinelli in 1577. The price asked for the reproduction—a book of fifty pages—is only seven francs.

HERE are some results of American copyright. Mrs. Humphry Ward's *History of David Grieve* was first issued there in one volume for a dollar, and is now to be obtained, in two volumes, "in larger type and on better paper," for three dollars. Mr. J. M. Barrie's *Little Minister*, on the other hand, owing to its prior publication in serial form, has fallen a victim to the pirates, one of whom actually brought it out incomplete, before the final chapters had appeared in *Good Words*. Hence much mystification of the reviewers.

WE are glad to hear that Mr. Frederick Chapman, of the firm of Chapman & Hall—to whose serious illness we made reference some little while ago—has now returned to business, after an absence of four months.

THE Royal Irish Academy have just published in their *Transactions* a paper by the Rev. John H. Bernard on some fragments of an Uncial MS. of St. Cyril of Alexandria, accompanied by four autotypes. The fragments were brought from Egypt by Mr. Flinders Petrie, and form part of the *De Adoratione*. As this papyrus resembles in its letters the Codex Marchalianus, it is supposed to have been written in about the sixth century. Messrs. Williams & Norgate are the London agents.

DR. B. ARTHUR WHITELEGGE will on Thursday next, March 24, begin a course of three lectures at the Royal Institution on "Epidemic Waves"; and Prof. J. F. Bridge will on Saturday, March 26, begin a course of three lectures on "Dramatic Music, from Shakspeare to Dryden."

AT the Browning Society's monthly meeting, to be held at University College on Friday next, March 25, Mr. Ernest Radford will deliver an address on "Andrea del Sarto in Poetry and in Fact."

THE following is the inscription beneath the bust of Richard Jefferies, which was unveiled last week in Salisbury Cathedral:—

"To the memory of Richard Jefferies, born at Coate, in the parish of Chiseldon and county of Wilts, November 6, 1848; died at Goring, in the

county of Sussex, August 14, 1887; who, observing the works of Almighty God with a poet's eye, has enriched the literature of his country and made for himself a place amongst those who have made men happier and wiser."

THE annual general meeting of the Royal Literary Fund was held on Wednesday last at the offices, 7, Adelphi-terrace, Strand, under the presidency of the Earl of Derby. The treasurer's report stated that the permanent fund amounted to £12,737; the stock of the Newton property was valued at £8167; and the receipts from investments, subscriptions, and donations, the anniversary festival, &c., amounted to £4127. £2070 had been granted to forty-two recipients, and expenses, medical appliances, and other outgoings left a balance of £212. The chairman said the fund continued to be financially prosperous, and received a steady support from the public. The sum granted during the year was not so large as it had been in some years; but this had not been owing either to want of means or want of will on the part of the administrators of the fund, but because they were able to distribute as much as they considered was desirable to all applicants.

THE Rev. Wentworth Webster has reprinted from the *Bulletin* of the Société Ramond (Bagnères-de-Bigorre, Hautes-Pyrénées) an interesting paper on the "Faceries" of the Basque country. The name is not Basque, but Spanish; it signifies the conventions about communal affairs entered into by the villages on both sides of the Pyrenees. Of such conventions Mr. Webster has been fortunate enough to find in the archives of his own village of Sare a series extending from 1748 to the present time. They are written in both French and Spanish, not in Basque; and they preserve not only local customs and boundaries, but also place names. With regard to boundaries, it is curious to learn that the boys used to have their ears pulled in order to assist their memory, as in England their heads used to be bumped against the boundary-stones. These conventions are entered into between villages on different sides of the frontier, and seem to have been more efficacious in preventing disputes as to rights of grazing, woodcutting, &c., than the authority of modern officials. They are drawn up with some of the formalities of international treaties, and are always limited to a short term of years. Mr. Webster is fully justified in finding in them a survival of the local autonomy which is now fully preserved only by the Republic of Andorra.

THE FORTHCOMING MAGAZINES.

THE forthcoming number of the *Economic Journal* contains articles on "Women's Wages," by Mrs. Fawcett; "The Labour Commission," by Mr. J. Rae; "The Poor Law and State Pensions," by Prof. Alfred Marshall; "Mr. Goschen's Currency Proposals," by Prof. H. S. Foxwell; "One Pound Notes and the Metallic Reserve," by Mr. A. Crump; "Recent Attempts to Evaluate the Coin in Circulation," by Prof. F. Y. Edgeworth; "The Origin of the Eight Hours System at the Antipodes," by Mr. H. H. Champion; also, a Criticism of Prof. Alfred Marshall's *Principles of Economics*, by Mr. L. L. Price.

The *Reliquary* for April will contain "A Mediaeval Wonder," by Mr. Edward Peacock; "A Further Study of Some Archaic Place-Names," by Canon Atkinson; "Mural Paintings in Berkshire," by Mr. P. H. Ditchfield; "The Roof of some Norman Castles," by Mr. C. C. Hodges; "Great Plumstead Church, Norfolk," by J. L. André; and a continuation of T. M. Fallow's "Notes on the

Smaller Cathedral Churches of Ireland (the Province of Connaught)."

ARCHDEACON FARRAR will contribute a paper to the April number of the *Sunday Magazine* on "Mr. Spurgeon and his Place among Modern Preachers."

A SERIAL story of modern life, entitled "Out of the Jaws of Death," by Mr. Frank Barrett, will be commenced in No. 443 of *Cassell's Saturday Journal*, to be published on March 23. The same number will contain an "interview" with M. Blowitz, Paris correspondent of the *Times*.

UNIVERSITY JOTTINGS.

ON the day of going to press we hear, with a sense of personal loss, of the death, by small-pox, in Spain, of Mr. E. A. Freeman, regius professor of modern history at Oxford, and—alike from his enthusiasm in research and the amount of his published work—the foremost of English historians. Next week we shall say something about his contributions to literature and his masculine personality.

It is announced that Bishop Barry's Bampton Lecture at Oxford, on Sunday next, will deal with the scientific law of evolution, partly as bearing on teleology and so on the witness of God, and partly as leading up through the realms of matter, life, humanity, to the higher being of the Kingdom of God, in the Lord Jesus Christ, crowning them all.

A SPECIAL number of the *Cambridge University Reporter*, consisting of some dozen pages, gives a full report of the speeches, &c., made at the meeting, held on February 20, in the combination room of St. John's College, for the purpose of taking steps to place a bust or other permanent memorial of Prof. Adams in Westminster Abbey, in recognition of his brilliant discoveries in astronomical science. As the Syndics of the Press have already decided to print a complete edition of Prof. Adams's collected papers, it was resolved that any surplus from subscriptions should be devoted in the first place to presenting copies of such papers to learned societies and libraries at home and abroad.

MR. SEDLEY TAYLOR, of Trinity College, has given two scholarships for male students entering the Cambridge University Day Training College next October. The scholarships are of the value of £30 and £20, tenable for three years, and will be restricted to those who have obtained a place among the first hundred in the Queen's Scholarship list. At present we believe that the Training College is attended by only three students.

THE special board for music at Cambridge recommend that the grant of £50 from the university chest be renewed for the coming year to Prof. Villiers Stanford, for the illustration of his lectures upon classical orchestral works. It is stated that the attendance at these lectures continues to be satisfactory, that of members of the university having been nearly twice as great this year as in the year previous.

THE number of tickets to be issued for the summer school of theology at Mansfield College, Oxford, has been limited to 300, of which almost all have already been taken up.

MR. A. G. VERNON HARCOURT, Lee's reader in chemistry at Christ Church, and Mr. E. G. Stone, director of the Radcliffe Observatory, have both been elected members of the Athenæum Club, under the rule which provides for the introduction by the committee of "persons of distinguished eminence in science, &c."

PROF. WILLIAM WALLACE, Whyte's professor of moral philosophy at Oxford, will deliver an address upon "Epicurus" before the London

Ethical Society, Essex-street, Strand, on Sunday next, March 20, at 7.30 p.m.

THE Senatus Academicus of St. Andrews has agreed to open its classes in arts, science, and theology to women students from next session onwards; and, although it will rest with the University Court to make arrangements in detail, women will henceforward be taught and prepared for graduation along with men. Next year the University will receive a sum of over £30,000, to be spent by it in bursaries open to students of both sexes, one half of the sum being devoted to women exclusively. Steps are being taken to secure a hall of residence in which the women students may live while attending the university classes, and temporary arrangements will at once be made to accommodate those who matriculate during the sessions of 1892-93.

PROF. EDWARD JENKS, of King's College, Cambridge, has resigned the chair of law in the University of Melbourne, to which he was appointed about three years ago. His reasons are given at length in a letter printed in the *Oxford Magazine* of March 9. Briefly, he found himself unable to endure the perpetual interference of the council with the teaching staff.

MR. JOHN D. ROCKEFELLER, who had previously given 1,600,000 dollars to the University of Chicago, has now added another million (£520,000 in all) "as a special thank-offering to Almighty God for returning health."

ORIGINAL VERSE.

TO CORREGGIO'S HOLY SEBASTIAN (DRESDEN).

Bound by thy hands, but with respect unto thine eyes how free—

Fixed on Madonna, seeing all that they were born to see!

The Child thine upward face hath sighted,
Still and delighted:

Oh, bliss when with mute rites two souls are plighted!

As the young aspen-leaves rejoice, though to the stem held tight,

In the soft visit of the air, the current of the light,

Thou hast the peril of a captive's chances,
Thy spirit dances,

Caught in the play of Heaven's divine advances.

While cherubs straggle on the clouds of luminous, curled fire,

The Babe looks through them, far below, on thee with soft desire.

Most clear of bond must they be reckoned—

No joy is second

To their's whose eyes by other eyes are beckoned.

Though arrows rain on breast and throat they have no power to hurt,

While thy tenacious face they fail an instant to avert.

Oh might my eyes, so without measure,

Feed on their treasure,

The world with thong and dart might do its pleasure!

MICHAEL FIELD.

MAGAZINES AND REVIEWS.

THE *Expositor* for March contains a fresh part of Prof. Sanday's examination of the Johannean question. After a very original and interesting discussion, he concludes that the author of the Fourth Gospel must either have been a Jew born and bred in Palestine, or must at least have stayed there so long as to be intimately acquainted with the country. The next point is to find out which of these alternatives is the more probable, and Prof. Sanday argues that the indications of the influence (direct or indirect) of the Hebrew is favourable to the former one. Prof. Cheyne continues his

very long review of Dr. Driver's *Introduction to the Old Testament* from a somewhat different point of view to the author's, beginning with the Prophets and closing with the Book of Psalms. Prof. Beet considers the teaching of the Book of Acts and of the Epistles of Peter on the doctrine of the Atonement, and Mr. G. A. Smith continues his vivid sketches of the geography of the Holy Land.

In the *Expository Times* for March an effort is being made to test the question of the alleged failure of the Revised Version of the Bible. In a recent number one of the New Testament Revisers accepted its failure as a fact; but his conclusion has been challenged. In the issue for March the head masters of the great public schools give their opinion, and the editor invites all who are interested in the matter to state their experience of the use of the Revised Version in public and in private.

THE *Theologisch Tijdschrift* for March presents sufficient evidence that the advanced critical school in Holland is not exhausted, but is progressing towards more positive and constructive views in both historical and theoretical theology. Dr. D. Völter concludes his argument for "Two Epistles to the Philippians." Dr. Boekenroogen explains an ideal Christological theory, consistent with a very radical criticism of the Gospels. Prof. Van Bell reviews an important treatise on dogma, proceeding from the school of Ritschl (by F. A. B. Nitzsch); and Dr. Baljon a work on a pre-canonical tradition of Luke in the third Gospel and in the Acts, by Paul Feine. Among the modern notices of books, our eye dwells with interest on the last which came from the pen of Kuenen, including one on the two latest *Introductions to the Old Testament* (Cornill's and Dr. Driver's). Being himself engaged on a new edition of his own monumental work, Kuenen was not inclined to discuss details. He gives a warm welcome to each of these equally helpful, though in many points very different, works.

A WELCOME may be extended to a publication for thoughtful readers—the *Library Review*, of which the first number has been issued by Hutchinson & Co., and in which Mr. Stanley Little has a sagacious and ingenious paper on "Aspects and Tendencies of Current Fiction."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARANTE, Claude de. *Souvenirs du Baron de Barante, de l'Académie française, 1782-1886.* T. II. Paris: Calmann Lévy. 7 fr. 50 c.
 DECKERT, E. *Die neue Welt. Reisezeichnungen aus dem Norden u. Süden der Vereinigten Staaten, sowie aus Kanada u. Mexiko.* Berlin: Paetel. 10 M.
 DUPUY, A. *Histoire de la littérature française au 17^e siècle.* Paris: Leroux. 5 fr.
 FANCY, L. de. *La Broderie du 11^e Siècle jusqu'à nos jours.* Paris: Leroux. 100 fr.
 FARBER, L. *Stendhal diplomate: Rome et l'Italie de 1829 à 1842.* Paris: Plon. 3 fr. 50 c.
 KRAUS, F. X. *Kunst u. Alterthum in Elsass-Lothringen.* 4. Bd. Strassburg: Schmidt. 5 M.
 LANUSSE, l'abbé. *L'heure suprême à Sedan.* Paris: Flammarion. 3 fr. 50 c.
 LESCURE, de. *Chateaubriand.* Paris: Hachette. 2 fr.
 VACHEROT, Etienne. *La Démocratie libérale.* Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY, ETC.

- CORPUS scriptorum ecclesiasticorum latinorum. Vol. XXV., pars 2. Leipzig: Freytag. 7 M. 50 Pf.
 MALTZEW, A. *Die Nachtwache od. Abend-u. Morgen-gottesdienst der orthodox-kathol. Kirche d. Morgenlandes. Deutsch u. slavisch unter Berücksicht. der griech. Urtexte.* Berlin: Siegmund. 12 M.

HISTORY.

- ANDERT, le Général. *Les Généraux de la Révolution (1792-1804): portraits militaires.* Paris: Bloud & Barral. 4 fr.
 GASTRICH, G. v. *Die Zillertaler Protestanten u. ihre Ausweisung aus Tirol.* Meran: Ellmenreich. 3 M. 50 Pf.
 GOMEL, Ch. *Les Causes financières de la Révolution française: les ministères de Turgot et de Necker.* Paris: Guillaumin. 8 fr.

JACQUETON, G. *La politique extérieure de Louise de Savoie: relations diplomatiques de la France et de l'Angleterre pendant la captivité de François Ier, 1525-1526.* Paris: Bouillon. 13 fr. 50 c.

SCHULTE, A. *Markgraf Ludwig Wilhelm v. Baden u. der Reichskrieg gegen Frankreich 1693-1697.* Karlsruhe: Bielefeld. 25 M.

WINKLER, H. *Geschichte Babylonien u. Assyrien.* Leipzig: Pfeiffer. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

ENGLE, A. *Ueb. die Hochgebirgsflora d. tropischen Afrika.* Berlin: Reimer. 20 M.

SIEGFRIED, A. *Radicaler Realismus. Eine Untersuchung. ü. den menschl. Verstand u. ü. das menschl. Gemüt.* Leipzig: Friedrich. 2 M. 40 Pf.

PHILOLOGY, ETC.

'Αερίων λόγος δωδέκατος πρῶτον τῶν ἐκδοθέντων ὑπὸ Γ. Α. Κασσινίου. Paris: Klincksieck. 6 fr.

BRUNS, L. *De Dion Chrysostomo et Aristotele critica et exegetica.* Kiel: Toeche. 1 M.

CAGNIAT, René. *L'année épigraphique.* 4^e année, 1891. Paris: Leroux. 5 fr.

HERONDAE mimambi, ed. F. Buecheler. Ravensburg: Dorn. 2 M. 40 Pf.

MEYER, Paul. *Notice sur un recueil d'exempla renfermé dans le MS. B. IV. 19 de la Bibliothèque Capitulaine de Durham.* Paris: Klincksieck. 3 fr.

TIMMERMAN, A. *L'argot parisien: étude d'étymologie comparée.* Paris: Klincksieck. 6 fr.

VANHAGEN, H. *E. lateinische Bearbeitung der Legende der Katharina v. Alexandrien in Distichen.* Erlangen: Junge. 1 M. 50 Pf.

WERDE, E. *Die Wahrheit, e. Beimpredigt aus dem 11. Jahrh.* Leipzig: Fock. 2 M.

WENDLING, E. *De Papiro aristotelico questiones selectae.* Jena: Pöhl. 1 M. 50 Pf.

CORRESPONDENCE.

THE HUNDRED AND TENTH PSALM.

Montefiore College, Ramsgate: March 15, 1892.

The example of the *defective* writing of the name Shimeon on one of Bar-Coch ba's coins, adduced by Mr. Margoliouth, instead of strengthening his argument, only weakens it. It is only one single instance of such writing against all the other coins of Bar-Coch ba, which number in Madden's *Coins of the Jews* (pp. 233-245) no less than forty. *Plene* and not *defective* is further the inscription on the coins of Simeon Nasi (*ibid.* pp. 203-205). Mistakes in spelling on the coins of Bar-Coch ba are not at all rare, considering that they were struck at a time of great disturbance, and in most cases Roman coins were overstruck, the Latin inscription not being totally obliterated. Cases of transposition of letters are also of frequent occurrence, as pointed out by Madden (*l.c.* p. 233, No. 5). But whatever the position of the letters on the coins, *Vav* is always there, except in the single instance cited by Mr. Margoliouth.

It is a different thing, however, to make a mistake on one single coin struck hastily, and to make a mistake in the composition of a sacred hymn, so pregnant with mystical and poetical meaning as Psalm cx.

But if we could admit for a moment the acrostic Shimeon—which I do not admit—I am not a little surprised to find that no other Shimeon has occurred to Prof. Cheyne and to Mr. Margoliouth, except the Maccabaeon. Yet there were other men bearing the same name and of great fame in Jewish history, and this Psalm could just as well, if not better, apply to one of them. There is, for example, first, Simeon I., in later times identified with Jaddua the High Priest, who met Alexander the Great and averted the impending doom which threatened the city of Jerusalem and the Temple. And there is Simon II. the Just, in whose praise Sirah wrote the famous encomium (Ecclus. ch. 4), the echo of which resounds through ancient and mediæval liturgical poetry.

But then Psalm cx. would no longer be a Maccabaeon Psalm; and it certainly is not. The proofs for so late an origin of Psalms are still far from convincing. Situations which are supposed to be reflected by such late Psalms

could very easily have happened also in ancient times to which the Psalms may point. I do not wish to enter here into a controversy far beyond the question of acrostics in the Psalms. I shall deal with it more amply in another place.

I have written to Prof. Bickell, and I trust he will soon inform the readers of the ACADEMY of his views.

M. GASTER.

WHAT NAME DOES "JACK" COME FROM?

Sydenham Hill: March 7, 1892.

I fail to see that Mr. Nicholson has materially improved his position by his second letter. He has made one or two slight points, perhaps; but in other parts of his letter he has displayed increased weakness, and shown that he has felt the force of some of my remarks acutely, although he is unwilling to give in to them.

Mr. Nicholson makes much of the word "donkey," and of my not having noticed it. I note, however, that—while he quotes Prof. Skeat, who considers the *-key* to represent the fuller Banffshire termination *-ickie*=*ick* plus *ie*, so that the *key* forms a double diminutive—he is very careful not to give this analysis of Prof. Skeat's, and writes as though the Professor agreed with him in supposing the *ickie* to be a degradation of *ikin*. Now I know little or nothing about the grammar of Scotch-English, and still less about its diminutives, for want of a good book which treats of these matters. But I am rather inclined, all the same, to believe that Prof. Skeat is in the right. For, in the first place, the diminutive ending *ick*=*ock* is sometimes found in English, as, e.g., in "ruddick," "pinnick"—=ruddock (red-breast) and pinnock (sparrow), both given as names by Bardale (p. 440); and comp. "puttock" (sparrow-hawk and prostitute), given as a name in Bardale's Index, with the name "Puttick" to be found in Kelly's London Directory. And this *ick* corresponds to the N.H.G. *ich* (Low Germ. *ik*) which is much used as a diminutive ending in names, and which, though identical in form with the adjectival ending *ich*, is surmised by Pott (p. 184) to be in great part a corruption of the diminutive ending *ing*, or a degradation of the "Ahd-*ihho*." And to this same "*ihho*, *Alta*, *iko*, *Ags. -ca*" he would also (p. 145) refer the numerous German diminutive names in *ke*, *icke*, *ecke*, of which the second reminds us in form at least of the Scotch *ickie*, or of the first part of it *ick*. And so far from deriving the *ke* from *-ken*, he gives it as his opinion (p. 143) that *ken* may sometimes be a genitive of *ke*.

With regard to the second part of *-ickie*, i.e., *ie*, this is, of course, a very common diminutive ending in Scotch (see Grimm, ii. 686). It corresponds to the English *y* or *ey*, of which, however, as diminutive endings, Mr. Nicholson seems very unwilling to admit the existence. Yet he will scarcely deny the frequent use of such words as piggy, doggy, kitty, wifey, hubby, nose, though they are, of course, quite familiar, as is also the *y* added to Christian names. But it is especially in the case of abbreviated Christian names that Mr. Nicholson will not hear of them; and he evidently prefers to consider Johnny as = Jonkin, Jonky, Jo(h)ny (this last by the assimilation of the *k* to the preceding *n*), rather than as produced by the simple addition of the diminutive ending *y* to John. I am not surprised, either, at his being unwilling to abandon this notion; for he had unfortunately committed himself in his first letter to the view that the dissyllabic Wille and Tomme of the fourteenth century have given rise to the dissyllabic Willy and Tommy of the present day, by the change of *e* into *y*. But where, then, have Will and Tom come from? This Mr. Nicholson

does not condescend to explain. Yet, surely, just as *sonne*, *sinne*, and numbers of other words of the same form which were dissyllables once, and have become monosyllables now in the form of "son," "sin," &c., so Wille and Tomme became first Will and Tom, and afterwards Willy and Tommy by the addition of *y*, which I conclude to be a latish ending simply because I have not seen it in, and Mr. Nicholson cannot quote it from, Mid-English books. It may possibly have been derived from the Scotch *ie*, which even now is often affected by many English people, ladies chiefly, in writing the diminutives of abbreviated Christian names, such as Annie, Georgie, &c. Curiously enough, in N. H. G. also the corresponding ending *-iy*—which, like our *y*, so commonly serves to form adjectives from substantives, as, e.g., in *windig*, *sturmig* = windy, stormy, and like our *y* again (according to my view) is often used as a diminutive termination to names, though rather, it would seem, in the formation of surnames than of Christian names—appears, in this latter use, to have met with but little attention from German grammarians, for I cannot see that Grimm gives it among his diminutive endings. But Pott has not overlooked it. He classes it with *ich* (p. 184), and gives the explanation which I have already quoted. I cannot help believing, therefore, that *y* does exist as a diminutive ending, especially in the case of Christian names; and Mr. Nicholson can no longer accuse me of giving no evidence in support of my belief.

And here I may remark that in both his first and his second letter I surprise Mr. Nicholson in flagrant contradiction with himself. His view is that Jack comes from Jankyn, the steps being as follows:—Jankyn, Jakky, Jakky, Jakke, Jak (= Jack). Now, according to this filiation, Jakky precedes, that is, is earlier than, Jakke. Yet, in both his letters, Mr. Nicholson derives Willy and Tommy from Wille and Tomme (which exactly correspond to Jakke)—i.e., he makes Willy and Tommy (which correspond to Jakky) later in date than Wille and Tomme! In other words, he virtually first derives Jakke from Jakky, and then turns round and derives Jakky from Jakke. He allows that he is unable to show that Jacky (or rather Jakky) preceded Jakke (Jakke). But why is he unable? Simply because, according to my view, Jakky (i.e., Jacky) never came into existence till long afterwards.

As for the question whether the ending *kin* ever became corrupted, and if so how it became corrupted, it can only, so it seems to me, be settled by bringing together as many diminutives in *kin* formed from Christian names as one can find, and then examining in how many cases a corruption can be shown to have taken place. The list I here give is made up from Pott (p. 144), from Lower's and Bardsley's Indexes, while there may be a few names added by myself, chiefly from Kelly's London Directory. If I have occasion to indicate the source, P. will stand for Pott, L. for Lower, B. for Bardsley, K. for Kelly. My list runs as follows:—Adkin (Adam); Aikin, Aitken (or, -in), Akin (all three, perhaps, from Arthur (L.), see Atkin, Eykyn, Ekin); Alken (L. from Alexander), Allkin (L. and B., L. says = Halkin from Hal = Henry; B., who has also Alkin, says from Elias, see Elkin); Atkin (Arthur); Batkin (Bartholomew); Blenkin (Clergy Directory, uncertain, can it be from Blanche?); Bodkin (B. says = Bawdwin from Baldwin, or (and so L.) from ods bodikins, but?); Dakin, Daykin, Dawkin, Deykin, Deakin (all five from David); Dankin (Daniel); Dickin, Dicken (Dick, but has *kin* (*ken*) been added, or only in (*en*)?); Donkin (Donald); Dunkin (K. = Duncan or Donald); Durkin (*Daily News*, 1-3-92, perhaps from Dirk = Dutch Diederik); Edkin (Edward); Elkin (P. Allan, B. Elias,

see Alkin); Eykyn, Ekin (see Aikin); Gaskin (B. = Gascon, cf. our Gask, Fr. Gasc, with probably the same meaning; if so, Gaskin has no business here, as it is not formed from a Christian name); Gilkin (L. Giles); Godkin (L. Godfrey); Gwatkin (K. I suppose a Welsh form of Watkin, cf. Gwilliam); Hadkin (K. = Adkin?); Halkin, Haskin (L.), Hawkin (all three = Henry); Hankin (Johan?); Hipkin (K. Robert?); Hiskin (I do not know where I found it, from Isaac?); Hobkin, Hopkin (both from Robert); Hockin, Hocken (K. cf. Huckin, or = Hawkin); Hodgkin, Hotchkin, Hoskin, Huskin (all from Roger); Hukin (*Notes and Queries*, 20-2-92, p. 150); Hukin (K., both possibly from Hugh, = Hewkin, not found); Hunkin (*Times*, Obituary, 28-2-92, perhaps from Humphry); Jankin, Jenkin (both from John); Jeffkin, Jifkin (both from Geoffrey); Jerkin (P. and L. from Jeremy); Jockin (from Jock); Joskin (L. Joseph, but it might be from Josiah); Judkin (Jude); Lakin (K. perhaps = Lawkin, from Lawrence); Lamb(e)kin, Lampkin (B., from Lambert mixed up with Lamb); Larkin (Lawrence); Lovekin (B., from Love, which was scarcely a Christian name); Luckin (Luke, but probably the termination is *in* only, not *kin*, see Dickin and Nickin); Lumpkin (Tony Lumpkin, but was this ever a real name? cf. Lumb, Lumby, are they connected with Lambert? see Lampkin, and Tampkin); Makin, Maykin, Malkin, Meakin, Meekin, Meykin (L. says from Mary, B. rather from Matilda, so that these two names would seem to have been confounded in their abbreviations, Charnock gives Maycock and Mycock, from Michael, I know not on what authority, cf. Dakin, Daykin, Deykin, and Deakin); Matkin (Matthew); Miskin (K., probably = Michael, under which Miss Yonge gives the Hungarian form Miska, see Makin, &c.); Natkin (Nathaniel); Nelkin (L. from Neal = Nigel(1), might be from Ellen); Nickin (Nickinson in K., from Nicholas, but may be = Nick + in only, see Luckin); Nollekin (Oliver); Parkin, Perkin, Perken (K.), Peterken (sic K., all three from Peter); Pitkin (B. from Od(d)s pitikins, if so, it is not derived from a Christian name); Popkin (Robert); Rapkin, Rawkin (both from Ralph); Rankin (L. says from Randolph, B. says it comes, with the older forms Renekyn, Reynkyn, from Re(y)nard); Robkin (Robert); Rudkin (K., is it from Rudge = Roger? or is it from *rood* = cross, B., p. 104? or from the *rud* of ruddy?); Ruskin (uncertain, may = Rosekyn, *Notes and Queries*, 7th S. x. 342, and this be from Rose); Sawkin (= Saunder, Charnock says from Saul); Saykin (B. from *say*, a man who tasted meats and drinks for his lord, if so, the word is not derived from a Christian name); Seakin (K., probably = Saykin, cf. Ma(y)kin and Meakin); Simkin, Simpkin (Simon); Stacekyn (L., from Eustace); Tampkin (L.), T(h)omkin, Tompinkin (all three from Thomas); Tipkin (Theobald); Tonkin (Antony); Vokin (uncertain, can it have anything to do with Val = Valentine, as though Valkin, Vaukin?); Watkin (Walter); Wicken, Wickin (L. from William); Wilkin (William). This list does not profess to be perfect.

In this list—which I hope may be of use to others besides Mr. Nicholson and myself, for I do not know that such a list has ever been made—there are, counting the different forms of the same names, more than eighty names ending in *-kin*, and derived almost all of them from Christian names. I will now examine in how many of them the *kin* has been corrupted into *ky* (*kie* or *key*). Mr. Nicholson can find one only—viz., Wilkie, and that is Scotch; and I can give him one other possible one—viz., Hankey. And as for the other corruptions which he gives—viz., *ke* and *k* alone—there are very few, if any, examples. Of *ke*, not one that I can see; for as for Wilke, which Mr. Nicholson

cites, and which occurs only once in Kelly, I believe it to be a German name; at least, I once knew a German of the name of Wilke. And of *k* alone, I believe not one example. As for Dickinson and Dickeson, Nickinson and Nickisson, Mr. Nicholson is scarcely entitled to cite them, seeing that as Dick and Nick end in a *k*, it is uncertain whether Dickin and Nickin = Dick + kin, Nick + kin, or simply Dick + in and Nick + in, like Robin = Rob + in. But if Dickin really does = Dick + kin, then although Dickeson might equal Dickes son—i.e., Dicke's the genitive of the old form Dicke + son—I am inclined to agree with Mr. Nicholson in supposing Dickeson to be a contraction of Dickinson by the dropping of the *n* of the *kin* and the common change of *i* into *e*; though I must not for one moment be understood to allow that Dicki (Dickie) and Dicke can have arisen as independent forms in this way. And I am of opinion also that Dickson (Dixon) and Nixon (= Nickson, which does not seem to exist) are not necessarily derived from Dickinson and Nickinson. Indeed, I prefer to regard them as Dick's son and Nick's son with one *s* eliminated, just as Peterson certainly = Peter's son. In Huskisson again = Huskin's son, it is difficult to say whether the *n* has dropped or whether it has been assimilated to the *s* next to it and the other *s* has dropped. But in the case of Wilks, Jenks, Perks, and Tonks, cited by Mr. Nicholson, the *in* of *kin* does, undoubtedly, seem to have disappeared, and he is entitled to place these forms to his credit, though I believe them to help me rather than him. And, indeed, I will suggest to him that Jecks (Jeakes) and Jex may possibly be Jenks minus the *n*; and if so, this would, no doubt, appear to him a godsend, for then he would have got rid of not only the *n* of the *kin* of Jenkin, but also of the *n* of Jen (= John), which he has hitherto been unable to do. And so Danks (K.) from Danksins may have become Dax, a name which I seem to have seen in Hampshire. But his difficulty would still be to show that Jankin produced Jankin, Jank and Jack, as well as Jenkin, Jenk and Jeck, and this difficulty, I am afraid, he will never get over. The softer *e* of Jenkin took the place of the harder *a* of Jankin, and the *a* seems never to have recovered its lost ground. Besides which, I must point out to Mr. Nicholson, that Jenk seems never really to have taken the place of Jenkin. What we find is Jenks, not Jenk; and as we also find no intermediate steps, such as Jenky and Jenke, it looks as if Jenkin alone always remained unaltered—as seems to have been the case also when the *-kin* is affixed to an ordinary substantive not a name, as in "lambkin" (see a short list in Mätzner i. 432)—and as if the only possible way of obtaining Jenk would be first to obtain Jenks by the addition of the *s* of the genitive to Jenkin (making Jenkin's), and then, adding *son* (= Jenkin's son) to cut off the *s* of the Jenks when obtained by contraction. For I believe the filiation to have been Jenkinson, Jenkisson (cf. Huskisson), Jenkeson (with the *i* into *e* as often in the course of this letter), and the *son* being dropped, Jenkes (cf. Jackes in Kelly) in a more modern form, Jenks. Or if the *n* of Jenkin's son be assimilated in this early stage, we get Jenkisson, and, dropping the *son*, Jenkiss (cf. Purkiss, Hotchkiss), Jenkis (cf. Purkis in K.), Jenkes (cf. the *es* of the M.E. plural, which had much resemblance in sound with *is*, which was not infrequently substituted for it), and Jenks. If this reasoning is correct, Mr. Nicholson could have obtained Jack only through Jankin's (son) and Janks, by cutting out the *n* and *s* of the latter, a proceeding for which I believe it would be impossible for him to find a precedent. I have, indeed, suggested that Jecks (Jex) may possibly = Jenks, but even here the *s* is left. At any rate, Mr. Nicholson's programme has

not been followed in the case of Jenks; for, according to him, the filiation ought to have been Jenkin, Jekkin, Jekky, Jekke, Jek, and nothing like Jenks can come out of this. I conclude, therefore, that Jack came direct from some unaugmented Christian name, and from no form in *kin*. The common name, Jackson, is an argument in favour of this conclusion; for I notice that these contracted forms in *-ks*, such as Jenks, &c., having run the full length of their tether, remain unaltered, so that we never find *son* added on to them.

I will conclude this too long letter by giving fresh evidence in favour of my own view that Jack really = James. Mr. Nicholson is, of course, obliged to allow that Jake = Jame(s), but he holds that Jakke (with two *k*'s) always = John, and objects that I have not produced any Jakke = James as old as the fourteenth century. I will now endeavour to make good this omission. There is a Mid. Eng. word *jakke* = a coat of mail, or a tight-fitting coat worn over it, from which our present word *jacket* (=Fr. *jaquette*) has been derived; and this word is found as early as 1375. See Prompt. Parv. Stratmann, and Prof. Skeat, s. v. "jack." Now this word *jakke* is derived from a French word *jaque* (Littre), which is also found in the forms *Jaque*, *Jacque*, and *Jacques* (Ducange, s. v. *Jaque*). Ducange considers that the word represents the name James (of which the French equivalents have exactly the same form), and Scheler quotes his opinion with apparent approval. And, indeed, the Latin forms *jacobus* and *jaquemardus* (Roquefort writes the French equivalent *Jackemart*) are also given by Ducange in the same sense. I will not go into the question whether Jakke in this sense really = James, though I think it very probable. It is enough for me to have shown that Jakke in the English of the fourteenth century was used = the French words *Jaque*, *Jacque*, *Jacke*, and, perhaps, *Jake* (see Jakeman in the next paragraph), which are also allowed on all hands to be the French equivalents of Jame(s).

As to the objection of Mr. Nicholson's friend that the French *jake* would have given *jake* in English with the *a* as in *fate*, I myself am inclined to the same opinion. Indeed, in my letter in *Notes and Queries* (7th S., x. 130), I suggested that *jakes* = "locus tertius" has this origin; and in support of this I may add that the French still say "aller à Saint-Jacques" (Villatte, *Parisismen*, Berlin, 1890). But he should remember that *Jake* is not the only French form, and that there were also *Jaque*, *Jacque*, and it would seem *Jacke*; and it is from these forms, and not from *Jake*, that I would derive *Jack*. At the same time, a man who wore a *jack* ("jakke"), such as that described above, was formerly called a *jakeman* (see Bardsley, p. 187); and this word has, it seems, descended to us in the form of the surname *Jackman*, so that unless the forms *jaqueman* (or *jacqueman*) were also used in English, it would seem that *Jake* also, at times, could become *Jack*.

F. CHANCE.

THE VERB "TO INSENSE."

Cambridge: March 16, 1892.

I venture to think that the clearest way of pointing out the respectability and age of the verb "to insense," i.e., to inform, is to remember the use of the Anglo-French verb *ensenser*, from which it is derived. In the latter of my Word-lists (published by the Philological Society), I gave a reference to Britton, vol. i., p. 32, where the pp. pl. *ensenzes* occurs, with the sense "informed." Godefroy gives two examples of *ensenser* in his Old French Dictionary.

It is, therefore, not of English coinage, but simply borrowed from the Anglo-French.

WALTER W. SKEAT.

Bottesford Manor, Brigg: March 15, 1892.

There cannot be any doubt that this is a good old word, though it seems to have dropped out of use. As my friend Mr. Fowler says, it still lives in many of our dialects. I constantly hear it in this neighbourhood. Here is a North Lincolnshire example:

"Deary me, how num thou is; thou taks as much *insensin* as a naail dun dinging into a oik plank wi' a dish-cloot."

In a Proclamation of the year 1530, given in Wilkins's *Concilia* (vol. iii., p. 740), we read, "To stirre and *insense* them [the people] to sedition"; and Elisha Coles, in his English-Latin Dictionary of 1764, has "To *insense*, informo." Though it might be an exaggeration to affirm that "insense" was in common use in the sixteenth and seventeenth centuries, I can hardly call it rare. Had I made notes of the instances I have met with in my reading in the literature of those times, I should have gathered examples enough to fill a couple of your pages. I think, but am not sure, that "insense" was used by Sir Thomas More, and also by Robert Burton in the *Anatomy of Melancholy*. I am sure that I have met with it over and over again in tracts relating to the Civil War. Some of these, having been written by men not of the literary class, are a mine of our old folk-speech which has hitherto remained almost entirely unworked.

It may not be out of place to remark that a correspondent of *Notes and Queries* (Fourth Series, vol. xi., p. 384) quotes a passage from Curzon's *Monasteries of the Levant*, in which the author speaks of frescoes serving as books "to insense the minds of the unlearned."

EDWARD PEACOCK.

Mariesford: March 16, 1892.

In the ACADEMY (p. 254, col. 3), occurs a quotation, at second hand, for this word, credited to Nicholas Udall. One would hope that it does not represent, touching accuracy as to dates and authors, the *Encyclopædic Dictionary*, from which it is taken. Its proper date is not "circa 1556," but 1548; and its author is not "Udal," but anonymous. Udall states distinctly how much of *Erasmus's Paraphrase* he himself translated, namely, the *Preface* and *Luke*. The date of the latter is 1545.

F. H.

"FATHER GILLIGAN."

London: March 16, 1892.

I thank your anonymous correspondent for giving me this opportunity of explaining that Tristram St. Martin's ballad and my own have a common origin, although I never saw "He sent his angel" until some time after writing "Father Gilligan." The author of *Christ in London* himself told me the story on which both poems are founded as a curious piece of folklore given him by a friend. I wrote "Father Gilligan" at once; but knowing that Tristram St. Martin himself intended a ballad on the subject, kept it back for some time in order to give him the advantage of prior publication. When I did at last publish it, about two years ago, in the *National Observer*, I told him that I had done so and gave him the date of the paper; and from that day to this he has never told me or any one else, so far as I know, that he considered himself ill-treated. I have never claimed the story as mine, but both in the *National Observer* and in *The Book of the Rhymers' Club* have given full credit where it is due, namely, to its inventors, the peasantry of Castleisland, Kerry. The passages quoted by your correspondent are almost word for word from the folk-tale as I heard it.

It may comfort your correspondent, however, to know that even if I had seen Tristram St.

Martin's ballad before writing mine, and had never heard the story apart from the ballad, I should none the less have considered myself perfectly justified in taking a legend that belonged to neither of us, but to the Irish people. Tristram St. Martin has done one interesting ballad, but I do not think he is so triumphantly successful in the present instance as to have made the story his until time shall end. I am even inclined to say that he is but "illy blest" in having so ardent a champion, ready to come forth with quotations that certainly do not show a very subtle sense of the peculiarities of Irish folk-lore. On other subjects he is more at home and more worthy of quotation.

W. B. YEATS.

LAT. "OPERA" = WORKMAN.

The University, Glasgow, N.B.: March 10, 1892.

In your review of my *Latin Prose Composition*, the writer objects to the use in prose of *opera* in the singular for "a workman." My authority was the well-known passage in Horace *Sat. ii. 7, 118*: "accede opera agromona Sabino." Surely the *Satires* of Horace may be taken as a sufficient guide in ordinary prose writing?

G. G. RAMSAY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 20, 7.30 p.m. Ethical: "Epicurus," by Prof. W. Wallace.

MONDAY, March 21, 5 p.m. London Institution: "Bacteria: their Nature and Function," by Mr. E. Hanbury Hawkins.

8 p.m. Society of Arts: Cantor Lecture, "The Uses of Petroleum in Prime Movers," IV., by Prof. W. Robinson.

8 p.m. Victoria Institute: "Certain Traditions in Hebraic Mythology," by Dr. Phene.

8 p.m. Aristotelian: "A General Analysis of Presentation," by Mr. G. F. Stout.

TUESDAY, March 22, 3 p.m. Royal Institution: "The Brain," X., by Prof. Victor Horsley.

8 p.m. Civil Engineers: "Mean or Average Annual Rainfall and its Fluctuations," by Mr. A. R. Binnie.

8.30 p.m. Anthropological: "The Archaeology of the Zimbabwe Ruins," by Mr. J. Theodore Bent.

WEDNESDAY, March 23, 8 p.m. Geological: 8 p.m. Society of Arts: "Manufacture and Industrial Application of Flexible Tubing," by Mr. Gilbert R. Redgrave.

THURSDAY, March 24, 3 p.m. Royal Institution: "Epidemic Waves," I., by Dr. H. Arthur Whitelegge.

4.30 p.m. Society of Arts: "The Opium Question," by Mr. G. H. M. Batten.

8 p.m. Electrical Engineers: 8.30 p.m. Antiquaries.

FRIDAY, March 25, 5 p.m. Physical: "The Electromotive Forces of Gold and Platinum Cells," by Prof. Herroun.

"A New Instrument for showing the Effects of Persistence of Vision," by Mr. E. S. Bruce; "Some Electrical Instruments," by Mr. E. W. Paul.

7.30 p.m. Civil Engineers: Students' Meeting, "The Seaford Dock and the Kirekaldy and District Railway," by Mr. G. L. Gibson.

8 p.m. Browning Society: "Andrea del Sarto in Poetry and in Fact," by Mr. Ernest Radford.

9 p.m. Royal Institution: "Poey Rings," by Dr. John Evans.

SATURDAY, March 26, 3 p.m. Royal Institution: "Dramatic Music, from Shakspeare to Dryden," with Musical Illustrations, I., by Prof. J. F. Bridge.

3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

AN OLD ARABIAN POET.

Die Gedichte des Lebîd, aus dem Nachlasse des Dr. A. Huber. Herausgegeben von Carl Brockelmann. (Leiden: Brill.)

In this book we have the last work of a most gifted young scholar, who joined to industry and insight a rare sympathy with the poetic genius of ancient Arabia, and a remarkable power of exhibiting worthily in our modern speech the best utterance of the pre-Islamic time. It consists of (1) a translation in German prose of the twenty

poems of Labid of which the text, with at-Tūsi's commentary, was published by Prof. al-Khālidi at Vienna, in 1880; (2) a text and (3) a translation of the rest of the poet's *Diwān*, based upon two MSS. of very modern date, one at Leiden and the other at Strassburg; and (4) a collection, with a translation, of all the fragments attributed to Labid. The first of these parts, after Huber's lamented death in 1888, received some corrections from the late Prof. H. Thorbecke, and is now published by Herr Carl Brockelmann, a pupil of Nöldeke's, after such revision as the MS. required to fit it for the press. The second represents the most difficult portion of the work. Both the Leiden MS. and that of Strassburg, which are evidently copies of the same original, exhibit only the consonants of the text, without vowel-points or commentary; and both abound with errors due to the ignorance of scribes. Without the help of the great national lexicons of Arabic, the *Tajūl-l-'Arūs* and the *Lisānu-l-'Arab*, lately rendered available to students by the editions published in Egypt, it may safely be said that the task of constituting an intelligible and probable text could not have been attempted with success. Even with these aids, the critical apparatus shows how much labour and ingenuity were expended by Huber in supplying the deficiencies of the MSS. Of the new poems, Nos. xxi.-xxxix. were printed in text and translation by Huber in 1887, and Nos. xl.-xlvii. 25 are published as left by him in MS. For xlvii. 26-32 and the remaining eight poems Herr Brockelmann is responsible. The fragments (i.-lii.) were chiefly collected by Prof. Thorbecke; except the few passages included by Huber in his version of the first twenty poems, we have to thank the editor for the recension and translation of these.

Al-Khālidi's text was, in 1881, fully described and greatly elucidated by the late Baron Alfred von Kremer (*Ueber die Gedichte d. Labid: Sitzungsberichte d. Kais. Acad. d. Wissenschaften*, Wien), whose account includes a vindication of the most important of the poems then made known as the genuine work of Labid. The authorship of the longer odes now published for the first time (xxvii., xxxix., xl., xlii., xlv., xlvii., liii.) is equally well authenticated by frequent quotation in ancient authorities, and by the general tenor of their contents; one, the *Ramal*, No. xxxix., is particularly celebrated. Of the smaller occasional pieces, several are well known, and the occasions on which they were composed handed down by tradition, while others are doubtful and obscure; but such passages are of inferior importance, and the difficulties which they present, inherent in the nature of their subject-matter, do not detract from the value of the remaining noble and striking work of which we can fully appreciate the art and beauty. Including the famous *Mu'allakah* (not reprinted either in al-Khālidi's or Huber's edition), we have now before us no insignificant portion of the compositions of one who has always been ranked among the most admirable of the poets of the Prophet's time, and whose life and works present a singularly beautiful

and touching picture both of the man himself and of the conditions of society in Arabia during that wonderful period of flower and fruit.

One of the most striking features of the collection is the evidence it affords of the careful elaboration bestowed by the poet upon the most beautiful passages of his *Mu'allakah*. These, as all readers of it know, are the description of the pair of wild asses in vv. 25-35, and that of the wild cow whose young one has been devoured by wolves in vv. 36-52. Each of these themes recurs frequently (but always with some variety) in other poems by Labid. The first is found in i. 5-11, xv. 32-33, xvi. 19-32, xvii. 28-43, xxxix. 50-52, xl. 13-24 (65, 66), xlv. 4; the second in xii. 27-36, xlii. 16-27 (here a wild bull), xvii. 15-27 (here also a buck), xlv. 5-8. Each picture offers something new, some graphic touch and evidence of insight, as if the poet, like a painter with his pencil, studied his subject again and again in the rough before he introduced it into that which is unquestionably the greatest of his compositions, the crown and perfection of old Arabian verse.

Labid lived a very long life. According to the Aghāni, he was ninety years old when he became a Muslim, after which (though he lived many years) he made no more verse (unless, indeed, No. xxxiv. be rightly attributed to him, which seems to me doubtful). Much of the poetry in the *Diwān*, and especially the series of beautiful and tender elegies upon his half-brother Arbad, belongs to his old age, when the fire of youth was spent, and his mind dwelt most upon the ancient glories of his tribe, his own deeds in the past, the memories of the noble men he had known, the mutability of things, and the gloom which presses on human destiny. "We are such stuff As dreams are made on" is a very familiar thought to him:

"Yet hast thou ever heard of brothers twain
whom the Days sundered not save the twin
sons of Shamām,*
And save the Farḳadān and the Bearers of the
Bier,†
who abide for ever, knowing naught of change?
Yea, thou' wast our pattern, thou our bond,
as a necklace of pearls is held safe by its string;
And now thou art gone all men are naught
—mere ghosts and owls, shadows of the dead.
Yea, sometimes it comes that we see ourselves as
we are,
and how we are bewitched with meat and
drink;
As Iram and 'Ad were bewitched therewith of
old,
and have vanished away as a sleeper's dream!"
(xviii. 26-31.)

Yet even in fulness of manhood his mind seems to have been disposed to solemn thought. His odes are unique among the poetry of the time in frequently substituting for the conventional *nasīb* or *tashīb*, in which the theme of women and love is employed to soften the hearts of the hearers and dispose them to attention, an opening in which God's majesty and holiness, and man's dependence on Him, are applied to the

same purpose. Such openings are found not only in solemn exhortations like No. iii., reflections on the fall of kings (an-Nu'mān of al-Hirah) like No. xli., and sombre meditation on the universal doom of death like No. xlii., but also in odes of self-glory like Nos. vii., x., and above all No. xxxix., which is shown by v. 13 to belong to a time when, though gr^o with advancing years, he was still active and strenuous in the service of his kindred. This devotional bent is characteristic of the poet, and has, in my judgment, nothing to do with Islam (except, of course, as a preparation for it). I regard Labid as a *Hanīf*—neither Jew nor Christian, though in contact with both.² He believed in God, in His righteousness and mercy, in the life to come, in Judgment after death, as Zuhair believed in them, or as Umayyah son of Abu-ṣ-Salt believed in them. No. xlii. has striking resemblances to the poem of the last-named poet (in *wāfir*) on p. 226 of Father Sheikh's *Christian Poets of Arabia*. He was of a specially devout spirit; Piety—*ṭuḳā*, *ṭuḳwā*, a sense of the presence of God, and reverence before Him—is his constant comfort in the midst of change and decay. Umayyah, more worldly and entangled in the politics of Mekka, never accepted the new Faith; Labid gladly received it, and found in it the fulfilment of his heart's desire.

It would be strange if in a work containing so much that is new there were no room for difference of opinion; and no one knows better than the present writer how much scope for correction the most careful handling of an old Arabic text affords. This is not the place, nor is there room, to discuss at length the points on which I am inclined to doubt the conclusions adopted in the book before us; I will therefore indicate only a few of those which seem most clearly to call for amendment. In ii. 4 it appears to me that Herr Brockelmann was not justified in changing Huber's rendering, which is by no means inconsistent with the reference he gives in xi. 8. In iii. 16 the second hemistich of the verse has been left unrendered. In ix. 13, *sgg.*, I cannot think that a *slave* is meant: the poet either depicts himself or some noble boon-companion; at-Tūsi supplies *fatan* before *ṭayyibī-l-'ardāni*. In xii. 11 read "kommt nicht von hohem Alter." In xvi. 1 the word translated "jugendkräftig" (*busrā*) is probably the name of the poet's daughter (cf. vii. 8 and commentary). In Frag. xii. the translation contains three lines (6, 7, 8) which are not in the Arabic text as printed. Frag. xvi. is ascribed in Agh. xiv. 98 (with three more verses) to Labid's daughter, and an anecdote told regarding the occasion when it was composed.

In conclusion, it remains only to say that all lovers of ancient Arabian verse owe a debt of gratitude to those who have contributed to the production of this admirable piece of work, and that it deserves the attention not only of specialists, but also of all who can appreciate a translation, spirited yet faithful, of the best of the old classical poetry of Arabia.

C. J. LYALL.

* Two mountain peaks.
† Names of stars; "the Bearers of the Bier" is the Arab name for the Great Bear.
‡ His brother Arbad.

² For Jews, see xxxix. 30; for Christians, xix. 6.

SOME BOTANICAL BOOKS.

"MODERN SCIENCE SERIES." *The Oak.* A Popular Introduction to Forest Botany. By H. Marshall Ward. (Kegan Paul & Co.) This is a delightful book—one of a kind which is far too rare, simple treatises on scientific subjects by experts. It is a complete history of the oak-tree from a botanical and from a forester's point of view. A full description is first given of the acorn and its germination, of the seedling and young plant, of the internal microscopical structure of the young and of the older plant; and of the external characters of the foliage, flowers, fruit, and seed. This is followed by the technological portion—on oak timber, its structure, its peculiarities; on the cultivation of the oak, and the diseases and injuries to which it is subject; and on the relationships of the various species of oak, and their distribution in place and time. On the very difficult subject, to the student, of the histological structure of the wood, we do not know where to find in any text-book so good and clear a description. The illustrations are numerous and excellent, though some of them are injured, either by bad printing or through the wood-blocks being too much worn. A glossary would have been helpful to the non-botanical reader. We hope this is only the first of a series of similar "popular introductions" from the able pen of Prof. Marshall Ward.

"LIBRARY OF POPULAR SCIENCE."—*The Plant World: its Past, Present, and Future.* By Geo. Massee. (Whittaker.)

"UNIVERSITY EXTENSION SERIES."—*The Evolution of Plant Life: Lower Forms.* By G. Massee. (Methuen.)

OF making of text-books there is no end. Every publisher of scientific works thinks it necessary, nowadays, to have his "series." This must consist of a text-book to each known science. The volumes must be alike in size of page, binding, and "get-up," and, so far as possible, in the number of pages. They must be fairly well illustrated; but if expense can be saved by another reproduction of familiar woodcuts which have already been reproduced *usque ad nauseam*, so much the better. An editor of the series is held responsible that the various volumes are not dealt out to utterly incompetent persons; but whether the writers are qualified from original work to add anything to the general stock of knowledge, or have the rare skill of saying what they have to say better than anyone has said it before, is quite of secondary importance. Seriously, this multiplication of text-books is becoming a nuisance. Why, for example, should students who attend "University Extension" lectures have a text-book of botany especially for themselves, rather than make use of one or other of the many excellent works already in existence, of all sizes and prices, from Sir J. D. Hooker's *Primer* to the admirable translations of Goebel and De Bary with which the Clarendon Press has enriched English botanical literature?

Of the two books, the titles of which we have given above, we have but little to say, good or bad. They are well and clearly written, and are more accurate than some others with which we are acquainted. To a certain extent they supplement each other, one dealing with structure, the other with classification. But we have met in them with nothing new; five out of six of the illustrations are those with which we are familiar to boredom. We had hoped to have found something novel on the "future" of the plant world, but have been disappointed. There is a section on the "British Flora, past and present," but not a word about its future. It is a serious question with us whether our younger scientific men might not

be employing their time better in original research, rather than in encumbering our already overburdened shelves with fresh "text-books."

The second Heft of Volume III. of Cohn's *Beiträge zur Biologie der Pflanzen* (Breslau: Trewendt) contains three papers, but only one of them is entirely new, Dr. Bernardo Schiavizzi's "Investigations on Malaria in Pola." His general conclusions are that the malaria bacillus occurs chiefly in the air, but that it is also not unfrequently found in the waters, especially where they have strong precipitates. The districts chiefly infected with malaria are those where the ground is damp, but not covered with water; and the germs increase with a rise of temperature both of the air and of the soil. Herr Rother's "Development of the Sporangia in the Saprolegniaceae" is a translation of a paper which has already appeared in Polish, with a supplement replying to the criticisms of later observers. Dr. Hieronymus's "*Dicranochaete reniformis*, a new genus of Protococcaceae," has already been described by him, although not so fully, in the Annual Report of the Schlesische Gesellschaft für vaterländische Cultur for 1887.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY (Saturday, Feb. 27.)

JOHN TAYLOR, Esq. in the chair.—Dr. L. Proescholdt, in a paper on "The Authorship of 'The Birth of Merlin,'" said that though the title-page of the play bears the names of William Shakspeare and William Rowley it is by no means sure that the two poets were the authors. From the extant plays which came from the pen of Rowley, we may gather that he was a great favourite with the public of his time, a fact which is corroborated by other writers having joined with him. Therefore a bookseller like Kirkman may easily be imagined to have made sure of Rowley's name. But a new publication was to prove a still better bargain, when people could be made to believe that the greatest dramatist of the period had had a hand in it. The title-pages of books in the Elizabethan literature are only to be trusted when there are external and internal tests which prove that they give the right names. The external evidence for Rowley's authorship in this play is of little concern. The internal tests may, indeed, point to it. The plot is, on the whole, well conducted; the scenes are full of action and dramatic life, the characters are not unskillfully shadowed forth. But these literary qualities may be just as well ascribed to a great number of his contemporaries, and some parts of "The Birth of Merlin" are decidedly above the level of Rowley's other work. But these cannot be accepted as Shakspeare's writing, as the play shows deficiencies not to be met with in his undoubted dramas. The two separate plots in "The Birth of Merlin" are not even externally related; the fate of Aurelius and the accession of his brother, Uter Pendragon, having nothing at all to do with the episode in which the Earl of Chester's two daughters act the principal part. As Shakspeare in many of his plays most skillfully wove two and more stories into one, it is in the highest degree improbable that he should have failed to perceive the abyss between the two plots of "The Birth of Merlin." At a time when he was writing "Lear," "Macbeth," and "Coriolanus," it was scarcely to be imagined that he should have created characters so poor and shallow as the Hermit and Edol in his play. Nor would Shakspeare have failed to place much more depth into the conflict in the Prince's mind between duty and passion. And, again, it was not Shakspeare's creation to leave the figure from whom the name of the place is derived quite out in the cold, for Merlin takes a very small part in the play. There is certainly brightness and freshness about his character; but beyond telling their fortunes to the King, the Prince, and Vortiger, he does absolutely nothing. He even prophecies their fates to them in exactly the same fashion, always conjuring up visions of demons, dragons, and kings. If Shakspeare

had written the play, he would certainly have put more variety into it. The author's power of expressing himself does not seem equal to his conception and his execution, though vigorous, is coarse. Shakspeare, who always had such a flow of language at his command, is not likely to have expressed himself so badly. Lastly, the metre is very irregular, and is very different from Shakspeare's usual style. The other pseudo-Shakspearian plays—more especially "The Two Noble Kinsmen" and "Edward III." show a number of passages where there is evidence of Shakspeare's style; but there is nothing of that sort in "The Birth of Merlin." In the absence of all external arguments, no unbiased reader will or can be disposed, only from internal evidence, to ascribe "The Birth of Merlin" to Shakspeare. Mr. S. L. Gwynn, in some "Notes on 'The Birth of Merlin,'" said that this interesting play contains passages of verse which are at least a tolerable imitation of Shakspeare's style, e.g. i. i. ii. and part of III. Shakspeare's style shows in the comic scenes and in some serious verse when rhyme is forgotten. Probably the whole is the work of one hand; but it would be easy to believe Shakspeare to have written a good deal of it, although he could not for a moment be held responsible for such a plot with its disconnected intrigues. This, bearing in view the probability of Shakspeare's collaboration with Rowley in "Pericles," is not inconsistent with the belief that Shakspeare wrote portions of "The Birth of Merlin." Some passages in the play parallel to some in "Titus Andronicus," "Lear," and the Sonnets were then alluded to.

MANCHESTER GOETHE SOCIETY (Thursday, March 10.)

THE REV. F. F. CORNISH, president, in the chair. Dr. Kuno Meyer read a paper on "The Necessity for a Standard English Translation of Goethe's Prose Works." The lecturer thought that a wider and deeper study of Goethe was now more than ever desirable, and that our age could ill afford to ignore Goethe as a guide in the domains of art and science. As a thorough knowledge of German was a rarity in this country, the majority of readers would have to trust to translations for their knowledge of Goethe. But the chances were at present not in favour of good translations of German works of literature into English. The reason for this was partly the comparative recentness of German literature, and partly the conditions of translation generally. While a few acknowledged masterpieces, such as Homer's Virgil's, and Dante's poems, continued to inspire first-rate men to attempt new renderings of them, many of the other works of literature were left to the literary hack. In Goethe's case, much, though by no means all, of his poetry had been in some way or other translated into English. Of the prose works, the three chief novels, the *Memoirs* (*Dichtung und Wahrheit*), the *Italian Journey*, some of the *Sprache der Annalen* and the *Theory of Colour* were translated; but most of Goethe's critical and scientific works were not. Nor were the existing translations perfect, or even adequate. Carlyle's version of *Wilhelm Meister* was indeed most careful and most readable. The translations of *Werther* and the *Elective Affinities* in Bohn's series deserve praise, and so did Blackie's *Wisdom of Goethe*; but none of these was faultless, while the versions of *Dichtung und Wahrheit* by Oxford, and of the *Annals* by Nisbett, were distinctly faulty. The lecturer went on to consider the translations of Goethe's prose works under the aspects of (1) verbal accuracy, (2) general fidelity, and (3) style. As regards accuracy, it was remarkable how often even first-rate translators like Carlyle went wrong on the simplest words, and an amusing series of blunders was quoted, chiefly from Oxford's translation. Respecting intrinsic fidelity, the attitude of most translators towards Goethe might be characterised as "Bowdlerising," as an attempt to disarm the supposed prejudice of the British public against Goethe by altering or omitting passages which were considered capable of giving offence. Even Carlyle was not free from this tendency. In style also few of the existing translations had succeeded in reproducing the subtler shades of Goethe's thought, not to speak of translations like those by which Goethe's *Werther* became known

in England, inadequate renderings of garbled French versions, which gave no more idea of Goethe's original than the seventeenth century performances of "Hamlet" by strolling players in Germany gave of Shakspeare's hero. Dr. Meyer, in conclusion, insisted that the task of translation was beyond the power of individuals, and that it was a case where the usefulness of combined and co-operative effort became very apparent. He suggested that the Manchester Goethe Society was well qualified to attempt a good translation of Goethe's prose works.—After an animated discussion, it was resolved that specimens of a translation of unpublished works of Goethe's should be prepared by a committee consisting of the president, Dr. Hager, Dr. Meyer, and the hon. secretary (Mr. H. Pressinger).

FINE ART.

The Inscriptions of Cos. By W. R. Paton and E. L. Hicks. (Oxford: Clarendon Press.)

If a proof were still needed of the value of epigraphy as one of the processes of historical inquiry, we should find it in the admirable introduction to this *Corpus* of Coan inscriptions. Stray literary passages have been so supplemented by inscriptions—in some cases also by coins—that Mr. Hicks is able to present a consecutive history of Cos such as may well win the admiration of scholars. That Cos was the birthplace of Hippokrates, that Praxiteles made for its inhabitants one of his two finest Aphrodites, and that it was the chosen retreat of Meleager and Theokritos, possibly also of the now famous Herondas, is perhaps all that the educated reader has ever known about the little island. What Mr. Hicks gives us, however, is not merely a picture of Cos during its brilliant period. It is when he deals with those centuries that extend from the dawn of history in Greece down to the fourth century, B.C., when Cos emerges all of a sudden to acknowledged importance, that his method may be best appreciated. Conjectural as the question of the earliest Thessalian migrations to the coast and islands of Asia Minor still remains, it is beyond dispute that a Dorian settlement eventually got there. Inscriptions and coins amply testify to the attachment of the Coans to Dorian festivals and Dorian cults. Under the Persian rule the island sank into a state of degradation, as Mr. Hicks infers from an anecdote in Herodotos (ix. 76). Its name on an Athenian tribute list shows us, however, that it shook off the yoke. A new and interesting light is thrown by epigraphy on the reason why Delos was chosen by the Athenians to be the treasury of the league. While lapidary calendars prove how important the Delos worship was at Cos and Rhodes, the inscriptions from Delos itself have proved that the confederation of the islanders in the third century was a revival of old associations not only in respect to the Ionian, but also to the Dorian Sporades:

"When therefore Delos was made the centre of the Athenian confederation, it appealed not only to the sympathies of the Ionian but of the Dorian islanders also, and they were the more ready to join the alliance."

Towards the end of the Peloponnesian war the Coans revolted from Athens. It is important to note that after the victory of

Knidos, the island, though a Dorian colony, was "the first to leave the Spartan alliance," and eventually became democratic. With the foundation of the new city, *Kōs ἡ Μερονίς*, and its important commercial position, began a period of prosperity for Cos, which reached its highest point under the rule of the Ptolemies. Later, the fortunes and the politics of Cos were swayed by those of its greater neighbour Rhodes, from the time when that island fell under the Roman rule.

The *Corpus* of Coan inscriptions which forms the body of this book is due to the indefatigable research of Mr. Paton, who publishes a great number of new inscriptions, and corrects or completes many others. The cursive text which in every case accompanies the uncial is the work of both editors. It is, however, a matter for regret that a full translation has not been added, at any rate in the case of the longer inscriptions. It is well to remember M. Salomon Reinach's admirable advice:—

La préface de tout commentaire épigraphique devait être une traduction intégrale: c'est là une réforme urgente, indispensable, où la bonne foi des épigraphistes et l'honneur même de la science sont intéressés."

With such editors as Mr. Paton and Mr. Hicks the reader may well feel secure that every point of importance has been touched upon. Yet even when neither context nor language call for the notice of the epigraphist, the cursive text is insufficient; for the Greek of inscriptions, though it may appear simple enough to the specialist, has many a peculiarity which proves extraordinarily puzzling even to the competent scholar.

Though the texts afford, as already stated, interesting hints of the affairs of the island, there are scarcely any which can be said to be of paramount importance as illustrating aspects of Greek life otherwise unknown. The religious calendars (Nos. 37-41), which had already been partially published in the *Journal of Hellenic Studies*, ix., form a notable exception. Students of ritual will eagerly turn to them as affording the most graphic description we have of any ancient Greek ceremonies. In No. 37 we have an elaborate account of the selection of the ox for the sacrifice to Zeus Polieus. It apparently supplements in many important particulars the description by Porphyry of the same ceremony at Athens. The ox finally selected for sacrifice was the one who tasted the cake placed on the sacred table, or held, perhaps, in the hand of the priest. I would venture to suggest that Mr. Hicks's new conjecture of *φιάλ[α]ν* in l. 10 (for his earlier reading *πάβδον*) seems confirmed by a vase which Miss Jane Harrison (*Myth. and Mon. of Athens*, p. 428) has connected with the ceremony of the Attic Bouphonia. An ox stands within a little building; in front of him is an altar, on the other side of the altar sits Athena, holding a sacrificial saucer. Miss Harrison thinks that the goddess is there to "pay some tribute" to the sacred ox. In the light of Mr. Hicks's reading, one feels inclined to invert this interpretation, and to look upon Athena as in the act of selecting the ox; in fact, as herself performing the office of the priest, who, according to the

Coan calendar, sits [*ἐπὶ*] τ[ὸν] τράπεζαν ἔχων τὰν φιάλ[α]ν τὰν ἱερὰν.

Some 180 inscriptions are from sepulchral monuments. The great bulk give merely the name of the departed, sometimes followed by the familiar *χαῖρε*. Many others again belong to that class of funerary epigrams which, with their half unconscious melody and pathos, have made Kaibel's great book, the *Epigrammata Græca ex monumentis collecta*, into the most exquisite of anthologies. In one of the Coan examples (198), a wife still mourns among the dead over the bitter parting. Another (218), from the tomb of Philiskos and his slave Inachos, gives a touching picture of the narrow bond between the two; for the wife of the slave had been the master's foster-nurse, "from the fountain of whose breasts he drew milk when a babe." In a third (322), a little child of three bids the passer-by shed a tear over its orphaned doom.

Among the most interesting documents in the volume is the catalogue (367-8), giving the registration of the persons qualified by birth to partake in certain worships. In each case the name of the citizen is accompanied by that of his father and mother. Mr. Paton, however, inclines to doubt the interesting conclusions which M. Rayet and Dr. Toepffer had drawn, from the insertion of the mother's name, as to the existence of matriarchal institutions in Cos. He instances the mention of the mother on Attic inscriptions, where it merely proves the legitimacy of the birth.

Lovers of Theokritos will be pleased to recognise, in inscriptions 327, 328, and 344, the names of Haleis and of Phyxia mentioned in the lovely Seventh Idyll, and to find that their site and their position as demes, have at last been authenticated. Further in Appendix I, Mr. Paton tries to explain the confusion as to the poet's birthplace, tradition fluctuating between Cos and Syracuse. In spite of an ingenious conjecture that Theokritos was born in Syracuse, but of Coan parents who had emigrated to Sicily about the time of the Corinthian ἀποκία (circa B.C. 340), he scarcely seems to reach any very solid conclusion.

This *Corpus*, with its splendid introduction and appendices, is another example of the first-rate work which is being done by English scholars in the most difficult, yet perhaps also the most fruitful, branch of archaeology. And it bears witness once again to the living impulse which the study of epigraphy received from those two vigorous and luminous essays in which, some sixteen years ago, Sir Charles Newton disclosed vistas up to then undreamed of, for the application of the great science created by the genius of August Boeckh.

EUGÉNIE SELLERS.

THE ROYAL SOCIETY OF PAINTER-ETCHERS.

I MUST needs deal rather briefly and summarily with a large and interesting but very miscellaneous collection, which, as to its subject-matter, ranges upwards from performances that are only "lady-like" and dainty to those that are masculine and decisive.

The old master who is this year represented is Vandyke, and one has read somewhere lately that he is represented inadequately because he is represented wholly by a selection from his portraiture. The author of this sapient criticism laboured, it would seem, under the impression that Vandyke's work with etching needle and *aqua-fortis* had, in regard to its themes, Rembrandt's variety. Alas! of the three and twenty etchings which alone the late Mr. Carpenter, who is the authority on the subject, accepted as authentic, all are concerned with portraiture; in none does Vandyke venture, as here and there he ventures in painting, upon the religious theme, or upon the theme of allegory or pure poetry, as in the glowing and luxurious, half-Venetian canvas, that "Rinaldo and Armida," which we have seen lately at Burlington House. No, the etched work of Vandyke—as every student knows—is limited to portraiture, and, moreover, to the portraiture of men. His plates, in the condition in which he ceased to work upon them, are vivid and decisive, yet well-considered studies upon the copper, which were subsequently wrought up by the copyist engravers of the Low Countries into an appearance of "finish," into an elaboration that is often tiresome, since it reveals nothing new, and does but call away one's attention from that which is essential and vital to that which is encumbering and superfluous. By putting together, in several cases, Vandyke's vivid study with an impression from the plate "completed" and marred, the Royal Society of Painter-Etchers have preached an admirable lesson to such of the public as have ears to hear.

As regards the intellectual value of Vandyke's etchings, it were vain to expect in them any other or deeper qualities than such as may be disclosed by his painted portraiture; and, with the achievements of Rembrandt—which are the expression of Rembrandt's nature—lodged firmly in one's memory, one must needs recognise the limitations of this firm and brilliant and sterling art. All these things it was—sterling, brilliant, and firm—but it was rarely profound. Once—it is in the portrait of Jean de Wael (No. XXX. at the Painter-Etchers)—does the dexterous and energetic Flemish master, charged habitually with the expression of chivalry and grace, record to perfection the features that give evidence of the weightier mind and of the burdened yet still noble soul. Give me Vandyke's etching of Jean de Wael—one would ask for no more; for, if one makes certain allowances, one can put the "Jean de Wael" beside the "Lutma" and the "Clément de Jonghe," the portrait of the mother "lightly etched," and that other, rather later, portrait by the unquestioned master of intellectual portraiture, the etching of the "Mère de Rembrandt, au voile noir."

Of the contemporary work at the Painter-Etchers, much of the worst is that which strikes upon the eye the soonest, and much of the best is the light sketch, graceful and vivacious, that has to be diligently hunted for. It is not every large plate, however, that is done on false principles, that is catchy and cheap. True etchers enough in their own fashion, frank and effective if rarely subtle, are the popular Mr. Axel Haig and Mr. Bird (who sends a picturesque vision of the Guildhall of Exeter). Mr. Macbeth paints striking pictures upon copper; and Mr. Herkomer, whose plates, by the way, are quite as often small as large, is clever and interesting even when he remains "experimental." And again, it is not every plate which, by its method of work, or by it may be the humility, it may be the audacious strangeness, of the subject chosen, would appeal, one would think, to the connoisseur—it is not every such work that eludes the ordinary buyer. It is given, for instance, to Colonel Goff, in his "Summer

Storm in the Itchen Valley" (No. 2), to ingratiate himself both with the judge of these things and with the first reasonably intelligent person who comes in from the street. Mr. Oliver Hall, too, may here and there reach out hands to both sections of the public. But work like Mr. Strang's, so full of a weird genius; work like M. Hellen's, so full of spontaneity and the artistic impromptu; work like Mr. Charles Holroyd's, so full of distinction and classic reticence, must appeal—unless mere fashion should decree otherwise—must appeal, I say, to the few. The introduction of a rhythmic beauty of line by Mr. Strang in the first plate—it is a mezzotint—of the illustrations to his *Ballad*, and the introduction of a certain suavity of contour in his "Nymph," may indeed be welcome concessions to the weaker brethren; and there is an admirable dignity and quietude—though I doubt if it touch the many—in his "Upland Farm" (No. 61). But on the whole he remains austere and apart, and, as some will consider, even wilfully repellent. That of course is not my own opinion. "Intense" he continually shows himself—never more so than in the print of the man tugging away so furiously at his double-bass. Strangely imaginative, yet strangely realistic to boot, is Mr. Strang's print called "Socialists," in which, on some blessed Sunday afternoon, on the greensward of the Regent's-park, and in front of its comfortable terraces, a motley and obscure crowd is seen assembled to hear the ravings of a person who does indeed darken "counsel." Too well does his wife know it, as, patient and uncomely, stupid but forbearing, she steadies the chair which bears him, what time he, brainless but emotional, urges the old nonsense. Yes, "Socialists" is an historical picture, recording faithfully that which has successfully established its fair claim to be considered as quite among the noisiest and ugliest of contemporary follies.

Would that time and space permitted me something more than a brief commendation of work so various and engaging as that which is contributed by Mr. Frank Short, Mr. Cameron, Mr. Niven, Mr. Percy Thomas, Mr. Chattock, Mr. C. O. Murray, Mr. Holmes May, Mr. Percy Robertson ("Ebb-Tide, King's Lynn"), Mr. J. P. Heseltine, Miss Martyn, Mr. Jacob Hood, Mr. Edward Slocombe ("Diamond Point Sketch on Copper"), Mr. Storm van's Gravesande, and the late lamented Mr. Luxmore. There must not, in any case, be omitted a reference to yet another group of Mr. Shesborn's wonderful book-plates—wrought almost as if by Beham or Aldegrever—charming plates indeed, of which the one executed for Mr. and Mrs. Humphry Ward is perhaps of all the happiest.

FREDERICK WEDMORE.

A PORTRAIT OF BURNS.

AN interesting miniature-portrait of Robert Burns has just been added to the Scottish National Portrait Gallery, as part of the bequest of the late W. F. Watson.

The portrait is executed in water-colours upon ivory, and shows the face, somewhat worn and thin, in profile turned to the left. The dress is a dark blue coat and a green vest, striped with red; and the form of the head closely agrees with that in the silhouette of the poet executed by Miers in 1787. The apparent age of the sitter; the signature of the poet, inscribed "Excise Off"; and on the stamped paper of that office, fixed at the foot of the miniature; and the book-plate of Collector John Mitchell, of Dumfries, the friend and official superior of Burns pasted on the back of the frame, connect the portrait with the latter

part of its subject's life; and the air of vivid reality and minute adherence to fact indicates that it has been done directly from actual sittings. The probability is, that this is the very portrait mentioned by Burns in a letter to Mr. Walter Riddell, dated January 29, 1796, where he states that he was then "sitting to Reid in this town [Dumfries], and I think he has hit by far the best likeness of me ever taken." Probably the sittings had begun in 1795, for in May of that year he writes to George Thompson:

"There is an artist of very considerable merit just now in this town, who has hit off the most remarkable likeness of what I am at this moment that I think was ever taken of anybody. It is a small miniature."

It seems probable that the "Reid of this town" was Alexander Reid, a miniature-painter who succeeded to the estate of Kirkennan, near Dalbeattie, in 1804, and died there in 1823, aged seventy-six. Examples of this painter's miniatures have been submitted for examination; and there seems to be considerable ground for believing that this interesting portrait of Burns is by the same hand. Certainly it is one of the most credible likenesses of the poet that exist, being far homelier and simpler in character than the celebrated oil portrait by Alexander Nasmyth.

ART SALES.

THE "remaining drawings" of that broad and admirable landscape painter, the late Thomas Collier, will be sold at Christie's on Thursday and Friday next, the larger number of the more important drawings being reserved for Friday. There will be among the collection, which we have been already privileged to see, a few large and thoroughly finished drawings—the final achievements, so to say, of Mr. Collier's art—not his last indeed in point of date, but the works in which his peculiar faculty found fullest expression. The major part of the three hundred drawings, now so soon to be scattered, are drawings of moderate, some even of small size—they are the untouched sketches in which, with his singular union of subtlety with force, this close and delicate observer of ordinary nature recorded, with economy of means, his artistic vision. Some of the sketches were made five and twenty years ago; some of them only a couple of years since. They include drawings under every variety of aspect and illumination, and under every quality of sky, of the Scottish mountains, of the Suffolk coast, of the high moorlands of Yorkshire and North Derbyshire, of the low moorlands of the New Forest—the neighbourhood of Brockenhurst and Christchurch, that is to say—and of that which to the more commonplace artist would be the completely uneventful land that lies in that corner of Berkshire abutting upon Wilts—the neighbourhood traversed by the Kennet and Avon Canal. This was the scene of Mr. Collier's last sketching tour or sketching sojourn. The whole array of work cannot but add to a reputation which, among the learned in these matters, is already great. The apparent simplicity and directness of Mr. Collier's work, his keen and delicate sense of colour and illumination, the interest which (like De Wint and David Cox) he discovered in almost every acre of his native country, and in her changes of weather and of light, will be borne home to people most particularly by this remarkable assemblage of the most vivid and spontaneous of his work. Born at Glossop hardly four and fifty years ago, Mr. Collier, it will be remembered, died at Hampstead in the middle of last year. He was not only one of the strongest supports of the Royal Institute of Painters in Water-colour, he was likewise the recipient, from France, of the decoration of the Legion of Honour.

THE collection of etchings by Mr. Seymour Haden, which had been formed by the late Sir William Drake, sold for what were considered on the whole to be extremely good prices at Christie's last week. We will mention only a few of the more prominent lots. A trial proof of the "Mouth of a Brook" realised £29; a trial proof of the famous and beautiful and, as it happens, singularly rare "Byroad in Tipperary," fetched £34 (Deprez), while an impression of the first state reached the same price. A trial proof of "Shere Mill Pond"—a print generally a little black, but admirable for its grace of tree-drawing, fetched £35 (Deprez); and another impression, finished, £35 (Dunthorne); a unique impression of "Battersea Railway Bridge and Sugar Factory" fetched £18 10s.; the first state of "A River in Ireland" fetched £19 (Dunthorne).

CORRESPONDENCE.

VANDALISM IN EGYPT.

Ramleh: March 5, 1892.

Permit me to draw public attention to an almost incredible act of vandalism which was perpetrated during the last year in Egypt, close to the capital, and literally under the very noses of M. Grébaud, the late head of the Ghizeh Museum and of the antiquities of Egypt, and of the Board which includes such men as Sir Scott Moncrieff and Jakub Artin Pasha among its members.

The finest Roman ruin in Egypt, at all events since the destruction by the late Khediv Ismail of the Roman fortress at Ramleh, in order to build a gimcrack palace which is now fast falling into ruin, was the fortress of Babylon, south of Cairo, known also as Mus' el Ateekeh and Dayr esh Shemma. One of the most interesting sights in that Dayr was the Jewish synagogue, anciently the Christian Church of St. Michael, but desecrated by being handed over in the middle ages by an Arab Sultan to the Jews, and thenceforward to the present time used by them as a place of worship. The building was of much architectural interest. The old Christian nave and aisles were preserved intact; but the Jews had destroyed the apse which must have existed, and had replaced it by a square Eastern sanctuary, and over the niche, within which were preserved the Holy Books of the Law, had adorned the wall with numerous Hebrew texts executed in gesso, forming an interesting example of Jewish taste and work in the middle ages. Some of the ancient Christian screenwork of wood was preserved, but was turned upside down, probably because gazelles and other animals formed part of the design. Behind this building, in a sort of court, the very finest portion of the original wall of the Roman fortress was visible, and, what is more important, the inner and most perfect circuit of one of the Roman bastion-towers, which outside looked out on the desert.

All this is now a thing of the past. The Jews—and I suppose they had a legal right "to do what they would with their own"—have razed the ancient church and synagogue to the ground, and in its place have erected a hideous square abomination, supported internally on iron pillars. One would not look for "sweetness and light" in such a quarter. What, however, is most of all to be deplored is that the Franco-Anglo-Egyptian authorities should have permitted the simultaneous destruction of the fine Roman wall which bounded the property, and with it the bastion-tower, with its courses of brick at regular intervals, and its deeply-splayed windows, which were in unusually good preservation, and very interesting monuments of antiquity. Of these not a vestige now remains.

GREVILLE J. CHESTER.

NOTES ON ART AND ARCHAEOLOGY.

THE Life and Letters of Charles Keene, by Mr. G. S. Layard, which Messrs. Sampson Low announce, will be illustrated with a portrait, fifteen full-page plates, and numerous other drawings reproduced in facsimile.

THE most interesting exhibition next week is that described as a small collection of Nocturnes, Marine, and Chevalet Pieces, by Mr. Whistler, at the Goupil Gallery, New Bond-street. In Piccadilly, Mr. Bernheim, jun., from Paris, will open the Barbizon Gallery with a collection of modern pictures of the French School; and at the Royal Aquarium, Westminster, there is to be a Humorous Art Exhibition, containing the work of English artists from Hogarth to the present day.

THE sixth annual photographic conference of the Camera Club will be held on Tuesday and Wednesday next, in the theatre of the Society of Arts, under the presidency of Capt. W. de W. Abney. Apart from technical discussions, papers will be read on "The Debt of Art to Photography," by Mr. Henry Blackburn; and on "The Uses of Photography to the Decorative Artist," by Mr. H. Stannus. The annual exhibition of photographs by members will remain open at the club-house, Charing Cross-road, for about six weeks.

AT the meeting of the Anthropological Institute on Tuesday next, March 22, at 8.30 p.m., Mr. J. Theodore Bent will read a paper upon "The Archaeology of the Zimbabwe Ruins," illustrated by the optical lantern.

By permission of the trustees, Mrs. Tirard will give a course of three lectures to ladies in the British Museum on "The Book of the Dead," taking the papyrus of Ani as a typical example. The first lecture will be on Friday, March 25, at 3 p.m. Each lecture will be followed by a demonstration on extracts from the "Book of the Dead," founded on the papyri and mummy cases in the Museum.

MR. FREDERICK KEPPEL, of New York, who has done as much in America for the interests of the best etchers as Mr. Dunthorne has done for them in England, organised this winter in Chicago an exhibition which, not for a moment aiming to represent all of them, set itself out to represent, with some measure of fulness, a certain number. So successful was the show, that it was afterwards carried bodily to Cincinnati, where, at the present time, it is still open. The Catalogue is now before us. By a happy thought, which has much in common with that of the president of the Painter-Etchers here in London, it was settled to display likewise some Vandykes and Rembrandts, so that they might powerfully and exactly confront the modern work. The Rembrandts were all of them such as had aforesaid belonged to Mr. Haden. It is not mentioned to whom the Vandykes belonged; but acknowledgment is made to Mr. Atherton Curtis for the loan of "his superb set of Méryon's 'Paris'"—and Méryon, of course, is himself by this time a classic. Many of the rarest and finest of the etchings of our own generation were lent by Mr. Samuel P. Avery—one of the first persons who appreciated Mr. Whistler—and by that most tasteful amateur, Mr. Howard Mansfield. The catalogue includes a representation of the different periods of Mr. Whistler's art, from five-and-thirty years ago to the present day. It includes a fair representation of the austere labours of M. Legros; many things by Lalanne—some of them in states with which we confess ourselves unfamiliar; many fine Haden's; some examples of what is well called the "mercurial" talent of Félix Buhot; a few fine Bracquemonds; a somewhat astonishing array of the

prints of that excellent Dutchman, Storm van's Gravesande. Somehow, there are no Jacquemarts; but, after all, this is to be excused when it is remembered that the collection does not profess to be exhaustive. In connexion with the exhibition Mr. Keppel has delivered a really interesting anecdotal lecture, which he calls "Personal Sketches of some Famous Etchers"; and to him—though it is not expressly said so—we are inclined to attribute the possession of a certain etching-needle which is exhibited and which is destined to become historic. Mr. Seymour Haden used it for forty years, and gave it—it is recorded in the Catalogue—to its present owner, "to emphasise his declaration that his work with it was finished, and that thereafter he would etch no more."

M. EDOUARD DETAILLE, the military painter, has been elected a member of the Académie des Beaux-Arts, by twenty votes, against thirteen votes given to M. Carolus Duran. He succeeds the late C. L. Müller, the veteran historical painter.

LAST month we remarked upon the small proportion of archaeology in the *Classical Review*: no such complaint can be made against the March number. Prof. Middleton, reviewing Helbig's Guide to the Museums of Rome, takes occasion to describe some of the latest discoveries which have not yet been fully catalogued. Dr. Walter Leaf notices the new edition of Schuchhardt on Schliemann, and mentions certain of the omissions, &c. Mr. M. L. Earle, of the American School of Athens, describes, with facsimiles, several inscriptions found by himself at Sicyon, one of which he reasonably identifies as the dedication of a statue by the sculptor Thoenias of Philip V., the friend of Aratus. A summary is also printed of a paper read by Dr. C. Waldstein before the Cambridge branch of the Hellenic Society upon Herondas IV., dealing with the archaeological allusions. But the article that will attract most attention is that in which Mr. Cecil Torr opens his batteries against Mr. Petrie, and attempts to prove that the early dates assigned to some of the Aegean pottery found in Egypt are based upon altogether inconclusive evidence. Mr. Torr's style of controversy may be called vigorous, if not savage; but the question at issue is one of the first importance. Hitherto, no doubt, Mr. Petrie's conclusions have been generally accepted, in reliance upon his proved accuracy as a recorder of the results of excavations, which is now called in doubt. In this very number Dr. Leaf says of his paper in the *Journal of Hellenic Studies*, that it "must form the foundation of all the chronology of the Mykenaeen period."

MESSRS. DOWDESWELLS have sent us a proof of the portrait of Cardinal Manning, in dry-point, by Mr. Mortimer Menpes, which they have lately had on view in their gallery in New Bond-street. It is one of the largest plates which this facile artist has yet executed; but we doubt whether it is one of those upon which he would himself desire his reputation to rest. The drawing of the figure, seated heavily in a chair, and the modelling of the thin aged fingers, please us better than the face itself, which fails somehow to represent either the fine profile or the delicate complexion. For this, the excessively dark shadows chosen are probably responsible. Nevertheless, the portrait will always possess an historic interest, as the last taken of a veteran leader of thought by one of the most sympathetic of our modern artists.

MUSIC.

RECENT CONCERTS.

It was, perhaps, scarcely necessary for the Philharmonic Society on the occasion of the first concert (last Thursday week) of its eightieth season to recall the centenary of Mozart's death in December, by a whole programme devoted to the works of the Salzburg master; but it very naturally wished to pay respect to his memory. The choice of Symphony was no difficult matter; the so-called "Jupiter" lacks neither skill, charm, nor power; but the G minor, with its plaints and passion, is more in touch with the spirit of our day. The pianoforte Concerto in C minor was welcome. Mozart's contributions to this special department of musical art are practically ignored—or perhaps it would be more correct to say that pianists practically ignore them; yet in their way they are unique and deserve a better fate. M. de Greef was the pianist; and his interpretation of the music was excellent, though in the slow movement a smoother, tenderer tone would have been acceptable. He used the Hummel embellishments; the Mozart pianoforte Concertos as printed represent the intentions of the composer about as much as the printed score of the "Messiah" or the "Magnificat" represent those of Handel or Bach. The Entr'acte in D minor from the incidental music to "King Thamos" was another interesting feature of the programme. Mme. Giulia Valda gave an effective rendering of "Parto" from "Clemenza di Tito," a song in which dramatic intention was not the composer's chief aim, and of a "Rondo" specially written by Mozart for a private performance of his "Idomeneo" at Vienna in 1786. Between the parts Mr. Charles Fry recited with due feeling Mr. Joseph Bennett's homage poem "Mozart."

Miss Eilona Eibenschütz gave a pianoforte recital (her first) at Prince's Hall last Friday week. The programme commenced with Beethoven's Sonata in E (Op. 109); and of this tone poem the pianist interpreted much, but not all. To seize the inner meaning of the music, to reveal soul as well as body, has taxed the powers of many pianists. Mlle. Eibenschütz has all technical means at her disposal, and in course of time will, no doubt, read more between the notes. Her rendering of Brahms's difficult variations on a theme by Handel displayed strong and well-trained fingers; it was a clever pianistic performance. So, too, in études by Thalberg (a name rarely seen on a concert programme now-a-days) and Rubinstein she showed absolute command of the key-board. Her reading of Schumann's "Carneval" was clever, and, in the main, correct, but some of the numbers were not given with sufficient repose. There was a large and enthusiastic audience.

A Quartet in G (Op. 42, No. 3) by Heinrich von Herzogenberg was the novelty at the last Monday Popular Concert. The music shows the pen of a practised writer, and in these days of stress and storm it is not unpleasant to meet with a composer who strives to imitate the simplicity and humour of Father Haydn. In the opening movement the quaintness of the second theme attracts notice. The theme and variations are formal but pleasing. The Minuet strikes one as the most characteristic section of the work. It was admirably performed under the leadership of Dr. Joachim. M. de Greef played Chopin's Sonata in B flat minor. There was considerable power and charm about his reading of the opening Allegro, the second movement was given in a skilful manner, and the March proper, except for an occasional harshness of tone, was effectively rendered. But there

praise ends; the Trio was heavy and affected, and the Finale, though neatly played, lacked entirely that element of mystery to which Rubenstein and Paderewski have accustomed us; and besides, it was dragged. M. de Greef was encored, and played a short Grieg solo. Herr Joachim played the Romance from his Hungarian Concerto. Miss Marian McKenzie was the vocalist.

Mr. Algernon Ashton gave a concert entirely of his own compositions at Prince's Hall on Wednesday evening. It may be questioned whether this was altogether a wise proceeding, for even a programme limited to the works of one of the great masters is open to the charge of monotony. Mr. Ashton's pianoforte Trio in A (No. 2) is a cleverly written work. The principal theme of the slow movement has a pleasing, soothing character; the Scherzo is brilliant, but the Finale diffuse. The work was well-performed by the composer and Messrs. Sutcliffe and Squire. The last-named gentleman deserves a word of praise for his excellent tone and technique.

An orchestral work by Mr. Walter Wesché was performed in the second part of the programme of the first concert of the Westminster Orchestral Society on the same evening. This composition is one for which the composer received the premium offered by the society, the judges being Drs. Mackenzie, Bridge, and Parry. It is in three movements—the first a calm and dignified Prelude, the second an effective Scherzo, more or less inspired by Beethoven's Scherzo in his No. 9, and a Finale, which, however, is scarcely up to the level of the two previous movements. The performance was given under the direction of Mr. Macpherson, and the composer was recalled at the close. The programme included Dr. Mackenzie's

"Benedictus" and "Courante" from the Ravenswood music, with the composer at the conductor's desk. The society must be congratulated on the continued improvement in the playing of the orchestra.

J. S. SHEDLOCK.

MUSIC NOTES.

A SERIES of German Operas will be given at Covent Garden on Wednesday June 8, 15, 22, 29, July 6 and 13. The following works will be produced: "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Tristan," and "Fidelio." Some eminent German artists will take part in the performances.

Two new compositions by Brahms—a Quintet for strings and clarinet, and a Trio for pianoforte, clarinet, and violoncello—will be produced at the Monday Popular Concert of March 28.

It is announced that Anton Rubinstein will most probably visit London during the season and give recitals.

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